ANTOINE SALOMON
GUY COGEVAL

Vuillard

III

Critical Catalogue
of Paintings and Pastels

Skira

Wildenstein Institute ANTOINE SALOMON and CUY COCEVAL

Critical Catalogue of Paintings and Pastels

> Skira Wildenstein Institute

The art of Édouard Vuillard (1868-1940) spans two centuries: he was a major player in post-impressionism in the same way as Gauguin or Seurat, but he also participated in the renewal of decorative art after 1900, and then in the "return to order" following the First World War.

Born into a modest family, he very soon turned towards painting. At the Lycée Condorcet, where Bergson and Mallarmé were then teaching, he met Kerr-Xavier Roussel, the future painter, and Aurélien Lugné-Poe, the future theatre producer, who were to lead him into the group of Nabis at the beginning of 1889. He painted a number of provocative compositions (The Lilacs, Octagonal Self-Portrait) and joined the cloisonniste avant-garde led by Paul Gauguin and Émile Bernard. Between 1890 and 1895, he produced numerous sets for the most innovative theatre (Maeterlinck, Ibsen, Strindberg). From 1892 to 1895, he refined the subjects that would make him famous: petitbourgeois interiors, scenes drawn from family life in which we see his mother, sister and employees from the corset workshop at their daily tasks. From 1894, commissions for larger-scale decorations were to follow each other in a regular procession: the panels for Claude Anet (1898), the immense Landscapes of the Île-de-France (1899), and so on to the famous decorations for the Comédie des Champs-Élysées (1912).

In appealing to the fashionable drawing rooms and worldly sets, he ensured his success, producing portraits of industrialists, bankers and actresses, painted in Paris or on holiday in Normandy, Brittany and the South of France. This critical catalogue of Édouard Vuillard's œuvre provides the opportunity to study the French artist's art with greater accuracy. Hundreds of photographs, taken by Vuillard himself, as well a hitherto unpublished series of preparatory drawings and sketches – associated with his Journal – help to outline the artist's creative process as no other volume has been able before now.

Édouard Vuillard (1868-1940)

Antoine Salomon and Guy Cogeval

Vuillard

The Inexhaustible Glance

Critical Catalogue of Paintings and Pastels

Volume III

with the collaboration of Mathias CHIVOT

Skira
Wildenstein Institute

Jacques and Antoine Salomon's Successive Collaborators

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X – War! (1914-20)

The outbreak of hostilities between the Entente and the Central Empires during the wonderful summer of 1914 took Vuillard by surprise, as it did most of his contemporaries in Europe. In his Journal the artist seems more interested in the trial of Madame Caillaux than in the imminent danger which nobody was taking seriously. There is no mention in the diary of the assassination in Sarajevo in late June. The first reference to the risk of war is dated Saturday July 24, while he was still at Les Étincelles in Cricquebœuf: 'arrival of Madame Lévi-Picard; disturbing news Serbia. Austria rumours of war.' On August 1 he received his mobilization papers, like most Frenchmen, and the next day found him near Conflans-Sainte-Honorine, at Chennevières, where he was stationed as a railway line guard (see ill.). The declaration of war appalled many of his friends: Pierre and Marthe Bonnard left Vernon for a time and fled to Honfleur to the Vallottons. Maurice Denis, who was moving heaven and earth to get into the army, wrote to Kerr-Xavier Roussel on August 3: 'Here we are, mobilized at Perros, astonished by events and knowing nothing about what's happening. Civilian trains are no longer running. As for me, I'm waiting for a special call-up, since my record book shows no posting, and while I wait I'm just an ordinary civilian so I can't leave either. We get the day-before-yesterday's papers, but never mind, we are borne along on the general excitement. Swindling two-faced Germans! Oh the rotters! And you, have you been called up?'2 From Conflans Vuillard continued to correspond with his friends, who sometimes visited him: 'Thursday 22 [October] (...) visit from Misia and the Bonnards',3 as did Lucy, his mother and France Ranson. Misia may have interceded with General Galliéni for Vuillard to be demobilized. Day by day he lived in the fear of the Germans taking Paris with a lightning attack, and followed the French recovery on the Marne.⁴ He met people with whom he would keep



Édouard Vuillard, rail guard at Conflans-Sainte-Honorine, November 1914, photograph. Private collection.



Group 2, post 1 of the Rail Guards and Communications at Conflans-Sainte-Honorine, photograph. Private collection. Vuillard is the fifth man seated from the left.

in touch, including Doctor Hallona,⁵ who was to become the 'family' dentist after 1914.⁶ Sometimes he had to sleep on straw, but he never forgot to take along his Mallarmé or Stendhal's *Promenades dans Rome* for the comfort of reading. Thadée Natanson, who got married to the awful Reine Vaure on August 6 (*Reine Vaure in an Evening Dress*, IX-236), ironically describes him 'wandering along the tracks, a section of which he was supposed to guard, his uniform consisting of a cap

from heaven knows what branch of the forces and a belt, dragging a superannuated rifle. Fortunately he never had to use it'.7 Vuillard, who was not much use in this 'phoney war', was demobilized on December 12 of the same year; after four months of service he went home, and at once noted 'Kerr's melancholy condition.'8 The effects of the war were immediately apparent. Like everyone else, Vuillard had imagined it would be short. Not only did it go on and on, but it was proving to be a war of hitherto unimaginable cruelty. For four long years Europe was mired in the logic of human butchery. Vuillard could no longer travel, some of his friends had disappeared into thin air or been killed in combat, commissions were few and far between, there were no more exhibitions, and no one had any heart for entertainment. Stopping for a moment in the Folies-Bergère he noted sadly: 'lamentable desert'.9 Kerr-Xavier Roussel was going through a serious depression that obliged him to seek treatment in Switzerland at Doctor Widmer's famous clinic (see XI-253). On February 24 he took Marie and Annette with him to Valmont. Vuillard was to take care of Jacques, whose poor school results worried him. The other fundamental reason for Kerr's quasi-exile was his pacifism: Vuillard had undoubtedly advised him to clear off abroad. Vallotton found Kerr's depression very painful to watch: 'Saw Roussel yesterday unsure of what to do and looking older. He was dragging his leg along the pavement in a most pitiful way. His naïve socialism cannot conceive of the idea of war, and he hesitantly bleats out pathetic clichés about man's inhumanity to man. Naturally everything looks black to him, and he foresees aeons of misery, a return to the terrors of primitive man. Nothing of what is powerful and uplifting in our present effort gets through to him [...].'10 On occasion Vuillard is also enraged by his brother-in-law's defeatism and unconscious egotism: 'Kerr arrives while I'm dressing. Question of his journey to Rome. Admit to him my exasperation: he has done little about his future.'11 He went so far as to approach Philippe Berthelot at the Ministry for Foreign Affairs (XI-270) to obtain a visa for Roussel since the borders were practically closed.

Vuillard's artistic output in this period is undoubtedly less interesting than that of the pre-war years or those to come; on the other hand his diary begins to follow current events and punctually follows the ups and downs of the war, in contrast to the indifference to events displayed by Bonnard and Matisse. February 20, 1916: 'violent action on the Verdun front'. March 16, 1917: 'revolution in Russia' a few days after the abdication of the Czar Nicolas II. At the Paris stations the sight of

the wounded coming back from the front told him something of the horrors of the trenches. The Hessels had generously taken in a blinded man called Lucien Grandjean, the future father of Lulu, who appears so often in Vuillard's paintings after 1930. Commissions were few and far between. He became friends with Émile Lévy and painted for him a somewhat laborious frieze with babies (X-100) and the great Square Berlioz (X-102) now in the Metropolitan Museum. A little later he painted the real masterpiece of that period, the strange lunar décor for Lazare Lévi entitled The War Factory, Daylight (X-32.2) and The War Factory, Evening Light (X-32.1). Thadée Natanson, then director of a munitions factory at Oullins, a branch of Éclairage Électrique managed by Lazare Lévi, had once again acted as a go-between for the commission. At the same time (1917) the artist received a commission from the government to go and depict military reality at the front. He was fascinated by the life of soldiers in the front line; from the Vosges area he brought back the distanced Expressionist painting Interrogation of the Prisoner (X-24), which is as powerful in its own way as Vallotton's 'futurist' Verdun (1917, see ill.). So Vuillard felt rather isolated back in Paris, which like every other big city in Europe was empty of young men. Paradoxically this depressing time was also one of amorous conquests for the artist. As Radiguet's Le Diable au corps amply demonstrates, the war broke down previously unpassable boundaries: social classes mingling in the trenches, lovers away from the front, and the sense of a momentary happiness snatched from an unavoidably sombre fate into the bargain. That Vuillard compulsively launched into relationships with a number of models and women casually met during his perambulations is apparent from letters in the archives. A certain Madeleine Frankhauser Wertheimer was madly in love with him, 12 apparently in vain. Most importantly, the beautiful Lucie Belin



Félix Vallotton, Verdun, 1917, oil on canvas. Musée de l'Armée, Paris.



E. V., Lucie Belin in the studio on Boulevard Malesherbes, 1915, photograph. Private collection.



E. V., Annette and Kerr-Xavier Roussel in Lausanne, 1916, photograph. Private collection.

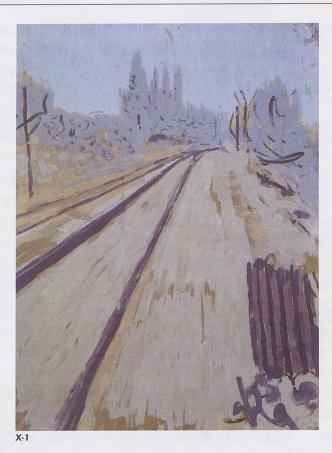
('Ralph'), whom he had met in 1914, became his mistress, probably in the spring of 1915. He painted her several times (Lucie Belin Sitting by a Stove, X-35, Lucie Belin's Smile, X-45), and they met almost every day. He used to go to her apartment on the Rue Alboni, and was inspired by her child to paint the Frieze for Émile Lévy (X-100). His photographs of the would-be actress are among the loveliest and most sensuous he ever took. The young woman's charm blazes out of the snapshots. We see her laughing in his studio (see ill.), posing in her little room, challenging the lens, walking like a queen in Paris. In return it was she who clicked the shutter on one of the finest portraits of Vuillard. Lucy Hessel had inspired him in the development of his art, but the relationship he had with young Lucie was one of passionate sensuality, lived in a deserted Paris which the war had made their accomplice. 'Little Ralph's' letters reveal an all-consuming passion: 'darling friend, I am very unhappy not to have seen you. I beg of you, could you at 3 o'clock Boulevard Malesherbes? I shall be there if only for a moment, be there too darling. I send you a thousand tender kisses but spending today without seeing you would be absolute agony. If you cannot come will you telephone your concierge so she can tell me whether I should wait - please do come if you possibly can. All my love. Lucie.'13 After the war he did not abandon her; he tried to find parts for her with the theatre directors and actors he knew (Bathy, Darzens, Géraldy, Suzanne Després), and when she fell ill in the late 1920s¹⁴ he very discreetly arranged to have a small pension paid to her until her death in 1940.

During the war Vuillard's niece Annette had grown into a beautiful, melancholy, romantic young woman, who often asked

her uncle what she could do about her future; she was always torn between him and Kerr-Xavier Roussel with whom she lived in Lausanne, where he often felt like jumping into the lake. ¹⁵ Annette often came back to Paris, and Vuillard lovingly followed the physical and emotional changes in her.

Two towering figures of the period disappeared in 1916, Auguste Rodin and more importantly for Vuillard, Odilon Redon, to whom he was much attached. At the time he painted several portraits, including that of Madame Reine [Georges] Bénard (X-236) and the double portrait of Annette and her grandmother in the apartment on the Rue de Calais (Annette in Madame Vuillard's Room, Rue de Calais, X-157). An old friend from his youth, Doctor Vaquez, asked the artist to paint him during his consultations at the Saint-Antoine hospital (Docteur Vaguez at the Hôpital Saint-Antoine, X-211), and the period closes with a strange oval décor, a sort of Oriental opium dream in the Art Deco manner, Le Grand Teddy (X-225), which he painted for a café at the request of Francis Jourdain. All in all, the Great War was not a time of intense creative activity for Vuillard but rather the chance to rebuild his aspirations and ambitions on sterner, more intellectual principles. 16 He read more widely: Rousseau, Renan and Valéry. The war gave him the opportunity for a period of introspection that would lead to a rebirth. In an irony of fate, the news of the German surrender and the armistice arrived on his fiftieth birthday, November 11, 1918.17

- E. V., Journal, 24 July 1914, II.7, fol. 40v.
- Postcard from Maurice Denis to Kerr-Xavier Roussel, Aug. 3, 1914, priv. coll.
- ³ E. V., Journal, 22 October 1914, II.7, fol. 48v.
- ⁴ Ibid., 'start of battle between Meaux and Verdun', 8 Sept. 1914, II.7, fol. 44r.
- ⁵ Not Halloua as Françoise Alexandre reads it (see Alexandre 1998, vol III).
- ⁶ Vuillard recommended him to Lucie Belin when she had a toothache (letters on this subject in the Salomon archives).
- ⁷ Natanson 1948, p. 357.
- 8 E. V., Journal, II.7, fol. 59r.
- 9 Ibid., 13 March 1915, II.7, fol. 88r.
- 10 Guisan and Jakubec 1975a, p. 47 (16 Dec. 1914).
- 11 E. V., Journal, 1 Feb. 1915, II.7, fol. 69r.
- ¹² She wrote to him: 'If you no longer wish to see me, write and tell me frankly, that would be less cruel than the uncertainty in which I live thinking of you. (...) You cannot imagine how great an affection I feel for you (...). My husband makes scenes all the time, I am not free (...)', letter from Madeleine Frankhauser to Vuillard, 17 February 1916, Salomon archives. Vuillard used her as a model for the first version of *Le Grand Teddy* (X-222).
- 13 Letter from Lucie Belin to Vuillard, undated, Salomon archives.
- ¹⁴ She wrote him a number of letters from a tuberculosis sanatorium in Briançon.
- 15 Letter from Annette Roussel to Vuillard, Lausanne, March 1916, Salomon archives.
- ¹⁶ He sometimes quotes Virgil in Latin in the Journal: 'Labor omnia vincit, improbus et duris urgens in rebus egestas' is taken from the *Georgics*, I, v. 145-146 (see Alexandre 1998, III, p. 77).
- ¹⁷ 'go upstairs to hang out the flags with Rose who was right; cry on the staircase all shook up inside [...] tremendous day', E. V., Journal, 11 November 1918, III.4, fol. 12r.



X-1 Railway Tracks at Conflans-Sainte-Honorine

1914
Glue-based distemper on paper, mounted on canvas, 95 × 72 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Hallsborough Galleries, London – Sale, Hôtel Drouot, Paris, 20 June 1985, lot 152 (col. ill.) – Sale, Sotheby's, London, 26 March 1986, lot 145 (col. ill.), bought in – Paul Vallotton, Lausanne (Switzerland) – Sale, Hôtel Drouot, Paris, 23 Nov. 1989, lot 102 (col. ill.), bought in – Current whereabouts unknown.

Exhibition: Lausanne, Vallotton, 1989, no. 2 (col. ill.).

Description: A landscape in the snow, with purple railway tracks receding towards the top of the painting amid misty grey winter vegetation. In the right foreground is a striped purple patch. Mauve sky. A quick sketch. (AC)

X-2

The Little Train at Conflans-Sainte-Honorine

1914

Glue-based distemper on cardboard, mounted on canvas, 26 × 31 cm Signed, upper right: *E Vuillard* Private collection, United States

Provenance: Artist's studio – Barreiro, Paris – Sale, Sotheby's, New York, 9 March 1955, lot 54 – Private collection, New York – Sale, Sotheby's, New York, 13 Dec. 1961, lot 47A – Theodore Bera, New York – Joseph Schlang, New York – Private collection, United States.

X-3 The Railway at Conflans-Sainte-Honorine

1914
Glue-based distemper on paper,
25.5 × 30 cm
Stamp 4, lower right
Current whereabouts unknown

Provenance: Artist's studio – Hector Brame, Paris – Arthur Tooth & Sons, London – J. Ashbrook, Great Britain, 1958 – Current whereabouts unknown.

Description: A railway track disappearing into the countryside, with a tangle of greenery to the left and a few red roofs on the right. Blue-grey horizon and yellow sky. (JS)





V 2



X-4

X-4 Lucien Grandjean

1915
Pastel on paper, 95 × 60 cm
Signed and dedicated, lower right:
A Lucy | E Vuillard
Private collection

Provenance: Gift from the artist to Lucy Hessel, Paris, 19 March 1918 – Private collection.

Bibliography: Bernard 1930, p. 28 (ill.) – Salomon 1945, p. 64 – Roger-Marx 1946a, p. 80.

Grandjean may have been blinded by a cloud of 'yperite' – that formidable mustard gas used for the first time by the Germans against the town of Ypres in Belgium on 22 April 1915 – though in the trenches wounds that caused blindness were not in short supply. In a letter to Kerr-Xavier Roussel dated 15 May 1915, Vuillard remarks: 'I've seen the wounded returning from Ypres these last few days, civilians from Bréal to É. Lévy, [with] the same spirit of watchful, trusting resignation.' One effect of the wave of real solidarity surrounding the Défense Nationale was that Lucien Grandjean was taken in by the Hes-

sels during the war. Vuillard's Journal for 9 April 1915 mentions: 'In the evening, Lucy overwhelmed by her visit to blind soldiers';' and on 9 May: 'Go to the place de la République to join Lucy and her blind men, their meal, the stroll, the pavements, take them back to Reuilly, home on the métro. Lucy moved'. The adoption of Grandjean must have followed soon after.

Vuillard mentions him a great deal in his Journal. Apparently, he was an acrobat before the war and Lucy seems to have become infatuated with him. An impassioned romantic, she



E. V., Lucy Hessel and Lucien Grandjean, rue de Naples, 1916, photograph. Private collection.



E. V., Lucy Hessel and Lucien Grandjean in front of Les Invalides, 1919, photograph. Private collection.

even imagined him to be the 'son of a prince'. In two photographs by Vuillard she can be seen joking with him at table in the rue de Naples some time around 1916 (see ill.), then later helping him along at Les Invalides, where he must have been decorated during a military ceremony in 1919 (see ill.). The artist was Grandjean's best man when he married a young single mother on 2 March 1916: 'Go to [the] town-hall of Anjou, wedding of

Grandjean Fred; mayor's address embarrassing[,] many friends of Lucy[,] the *marraine* [de guerre]⁶ ... wedding lunch at Lucy's[,] the witnesses, Coolus, Laroche Vaughan[,] Grandjean and his wife[,] the little girl next to me'.⁷ Grandjean's daughter, Lulu, was born in 1921. After the death of the disabled exserviceman on 28 February 1921, Lucy raised Lulu as her own daughter, officially adopting her in 1935.

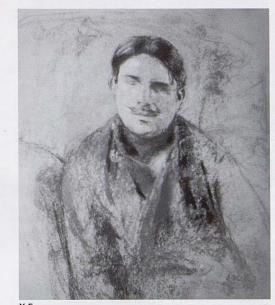
Letter from E. V. to Roussel, 15 May 1915, Salomon archives. P. E. V., Journal, II.8, fol. 7r.

Ibid., fol. 17r.

⁴ For information about those blinded in war, see Alexandre 1998, III.

⁵ Unpublished manuscript note belonging to Antoine Salomon. ⁶ A 'war godmother'; a civilian who became a wartime penpal of a particular soldier (trans. note).

⁷ E. V., Journal, II.9, fol. 38r.



Х-

X-5 Bust of Lucien Grandjean, Blinded Ex-Serviceman

1915

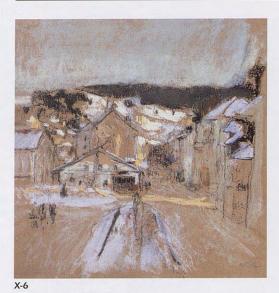
Pastel on paper, dimensions unknown Signed and dated, lower right:

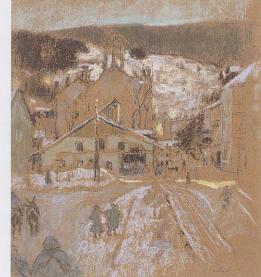
E. Vuillard / 1915

Private collection, France

Provenance: Gift from the artist to Lucien Grandjean, 3 Dec. 1918 – Private collection, France.

Exhibition: New York, Knoedler, 1916.







X-6 The Village of Gérardmer

1917 Pastel on buff-tinted paper, 24.3 × 24 cm Signed, lower right: EVuillard Musée du Louvre, Paris, Cabinet des Dessins, RF 40233

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 21723, Gérardmer), 13 Oct. 1919, 1,320 F, in exchange for VIII-279 – Alex Reid, Glasgow (Great Britain), 7 Jan. 1920, 1,600 F – David David-Weill, Paris – David-Weill gift to the Réunion des Musées Nationaux, Paris, 1933; deposited with the Musée du Luxembourg, Paris, 1933; deposited with the Musée du Louvre, Department of Drawings, Paris, 1977.

Exhibitions: Paris, Orangerie, 1953, no. 454 – Paris, Louvre, March-May 1977, no. 107 (ill.).

Bibliography: Hautecœur, Ladoué 1933, p. 66 -Jardin des arts, no. 169, May 1977 (ill.) - Monnier 1985, no. 258, p. 214 (ill.).

X-7 A Street in Gérardmer

1917 Pastel on paper, 26 × 23.6 cm Signed, lower right: E. Vuillard Musée d'Histoire Contemporaine, Hôtel National des Invalides, Paris, Or. PE 80

Provenance: Purchased from the artist by the French State; deposited with the Musée de la Guerre, Vincennes (France), 15 May 1919; deposited with the Musée d'Histoire Contemporaine, Hôtel National des Invalides, Paris.

Exhibitions: Paris, Musée des Arts Décoratifs, 1920 - Paris, Grand Palais, 1983, no. 79.

X-8 Gérardmer, Snow

1917 Pastel on paper, 31×23.2 cm Signed, lower right: E Vuillard Musée d'Histoire Contemporaine, Hôtel National des Invalides, Paris, Or. PE 82

Provenance: Purchased from the artist by the French State; deposited with the Musée de la Guerre, Vincennes (France), 15 May 1919; deposited with the Musée d'Histoire Contemporaine, Hôtel National des Invalides, Paris.

Exhibitions: Paris, Musée des Arts Décoratifs, 1920 - Paris, Grand Palais, 1983, no. 77.

Bibliography: BVA 1, no. 20, 15 Sept. 1920, p. 558



X-9

White Roofs at Gérardmer

1917 Pastel on paper, 27 × 21 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio - Sale, Hôtel Drouot, Paris, 23 April 1990, lot 7 (col. ill.), bought in -Sale, Hôtel des Ventes, Saint-Dié-des-Vosges, 18 Nov. 1990, lot 156 (col. ill.), bought in - Sale, Hôtel des Ventes, Neuilly-sur-Seine, 7 April 1991, lot 290, bought in – Sale, Palm Beach, Cannes, 19 August 1991 – Sale, Hôtel Drouot, Paris, 22 Nov. 1991, lot 14 (col. ill.) - Sale, Sotheby's, New York, 5 Oct. 1992, lot 19 (col. ill.) - Sale, Hôtel Drouot, Paris, 2 March 1993, lot 172 - Current whereabouts unknown.

X-10 Landscape at Gérardmer

Pastel on paper, 13.2×9.8 cm Stamp 3, lower right Private collection, Great Britain

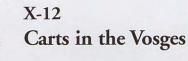
Provenance: Artist's studio - JPL Fine Arts, London - Private collection, London.



X-11 Tree-Trunks on a Snowy Path

1917 Pastel on paper, 29.5×14 cm Stamp 1, lower right Private collection, Germany

Provenance: Artist's studio – Krugier, Geneva – E. F. Frey, Mannheim (Germany), 1968 - Private collection, Germany.



Pastel on paper, 27 × 18 cm Stamp 1, lower left Current whereabouts unknown

Provenance: Artist's studio - Arnoé, Paris - Jean-Pierre Selz, Paris - Sale, Sotheby's, New York, 18 Dec. 1968, lot 55 (ill.) - Current whereabouts unknown.









X-13

X-13 Road in the Vosges

1917
Pastel on paper, 29.5 × 21 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Jean-Pierre Selz, Paris – Sale, Sotheby's, New York, 15 May 1969, lot 45a (ill.) – Current whereabouts unknown.

X-14 The German Shepherd Dog at Gérardmer

1917
Pastel on paper, 32 × 24.5 cm
Stamp 2, lower right
Private collection, United States

Provenance: Artist's studio – Jean-Pierre Selz, Paris – Sale, Sotheby's, New York, 18 Dec. 1968, lot 71,

bought in – Sale, Galerie Motte, Geneva, 29 June 1969, lot 503 (ill.) – Alexander M. Lewyt, New York – Private collection, United States.

'Trip to the Schlucht with Baignières and Julien; the captain, the huskies; sleigh ... bad pastel drawing of dog.'

¹ E. V., Journal, 11 Feb. 1917, III.1, fol. 46r.



Y-15

X-15 Farm in the Snow

1917
Pastel on paper, 22 × 30 cm
Stamp 2, lower right
Private collection, United States

Provenance: Artist's studio – James Goodman, New York – Private collection, United States.

Exhibition: Hanover Hopkins Center, 1975, p. 13.



X-16 Shed under Snow at Gérardmer

1917
Glue-based distemper, pastel and charcoal on paper, mounted on cardboard, 50 × 60 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Sale, Hôtel Drouot, Paris, 16 June 1990, lot 63 (col. ill.), bought in – Private collection.

Exhibition: Munich, Kunstverein, 1959, no. 52.

'Around 10 a.m., [at the] loading platform for supplies, sketch; arrival of a battalion; porter; multitude of helmets, halt before me, the haversacks and blankets yellow in the sun on the mountain of snow; a beautiful sight, clas-

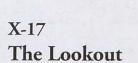
sical harmony.' To capture this fleeting impression, Vuillard used a complex mixture of media. On the left, the shadowy outline of a *chasseur alpin* (an infantryman specially trained for mountain warfare) adds to the expressiveness of the scene.

¹ E. V., Journal, 10 Feb. 1917, III.1, fol. 46r.









1917 Pastel on paper, 32 × 24 cm Stamp 2, lower right Private collection, Italy

Provenance: Artist's studio – Arnoé, Paris – Galerie Berès, Paris, c. 1975 – Private collection, Italy.

Bibliography: Thomson 1988, p. 122, pl. 107.

X-18 Balcony Overlooking Fir Trees

1917 Pastel on paper, 26×27 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio – Léon Ledoux, Paris – Sale, Hôtel Drouot, Paris, 10 Feb. 1969, lot 38 -Current whereabouts unknown.



X-19 Fir Trees in the Vosges - I

Pastel on paper, 29.5 × 21.5 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts

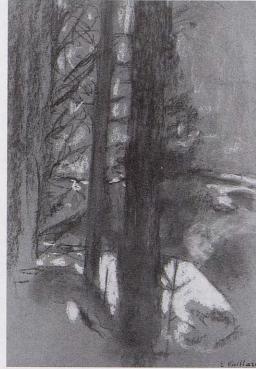
X-20 Fir Trees in the Vosges – II

1917 Pastel on paper, 31 × 23.5 cm Stamp 2, lower right Private collection

Provenance: Artist's studio – Private collection.

'Stroll [in the] evening[,] pink snow, sadness of the fir-trees."

¹ E. V., Journal, 7 Feb. 1917, III.1, fol. 45v.









X-21 Army Office at Gérardmer

1917 Pastel on paper, 30×23 cm Stamp 1, lower right Private collection, United States

Provenance: Artist's studio – Jeanne Castel, Paris, 1967 – Gaston de Havenon, New York; Alex de Havenon, New York - Private collection, United

X-22 The German Prisoner of War

1917 Pastel on paper, 31 × 23.5 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio – Rousso, Paris, 1960 – Sale, Hôtel des Ventes, Avignon, 22 Sept. 1991 (ill.), bought in – Sale, Hôtel des Ventes, Aubagne, 15 Dec. 1991 – Current whereabouts unknown.



X-23 Interrogation of the Prisoner in the Barracks

1917 Pastel on paper, 33 × 22 cm Signed and dedicated, lower left: à Baignières / bien cordialement EVuillard Current whereabouts unknown

Provenance: Gift from the artist to Paul Baignières, Paris, 14 April 1917; Jean Baignières, Fontainebleau (France) - Current whereabouts unknown.

X-24 Interrogation of the Prisoner

Glue-based distemper on paper, mounted on canvas, 110×75 cm Signed, lower left: E Vuillard Musée d'Histoire Contemporaine -BDIC, Hôtel National des Invalides, Paris, loan from the Fonds National d'Art Contemporain, Ministère de la Culture et de la Communication, Or. PE 16

Provenance: Bought from Vuillard by the French State; deposited with the Musée de la Guerre, Vincennes (France), 15 May 1919; deposited by the State at the Musée d'Histoire Contemporaine, Hôtel National des Invalides, Paris.

Exhibitions: Paris, Musée des Arts Décoratifs, 1920 - Paris, Grand Palais, 1983, no. 78 - Barcelona-Nantes, 1990-91, no. 134, p. 94 (col. ill.) - Lausanne, 2000-01, no. 81, p. 132 (col. ill.).

Bibliography: Bloch, René-Jean 1932, pp. 44, 45 (ill.) – Salomon 1945, p. 61 – Duché 1946 (ill.) – Roger-Marx 1946a, p. 79 – Sutton 1956, pp. 285, 290 (ill.) – Thomson 1988, p. 122, col. pl. 105 – Warnod 1988, p. 79 - Dumas, exhib. cat., Lyons-Barcelona-Nantes, 1990-91, pp. 93 (col. ill.), 94 – Cogeval 1993b, pp. 93-94 (col. ill.).

On 25 January 1917, Vuillard wrote with a certain excitement: 'notice of dispatch for mission arrives'. On 8 November 1916, the Ministry of War and the Under-Secretary's Office for the Fine Arts had agreed to set up a mission for painters (mainly avant-garde), who in 1917 were sent to the front to produce history paintings for a projected exhibition at the Musée de Versailles. René Piot, Henri Lebasque, Bonnard and Denis were among those appointed. Vallotton received his orders only in June 1917.



E. V., preparatory drawing for Interrogation of the Prisoner, graphite on rivate collection.

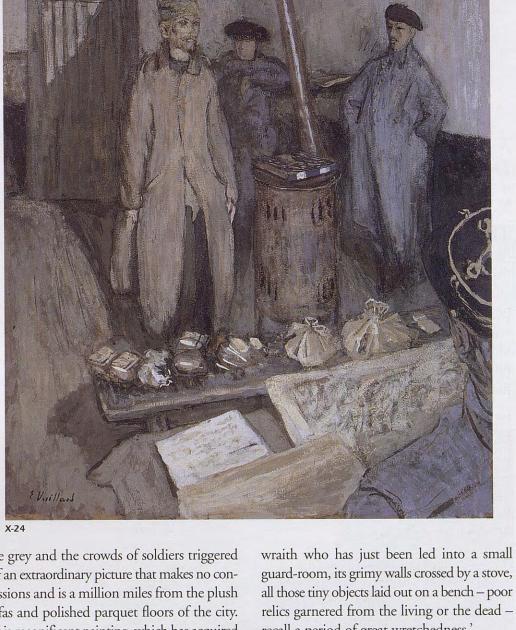
On 4 February, Vuillard arrived at Gérardmer in the Vosges, noting in his Journal: 'radiant sunshine' and, more interestingly, 'young men[,] not seen for a long time'; adolescents were indeed few and far between in the Hessel's drawing-room. There follows a series of impressions worthy of Jean Renoir's film, La Grande Illusion: 'Sunday crowd [of] soldiers; go into the Casino, roomful of soldiers, caféconcert songs by soldiers; the talent; go back [to] hotel, feel depressed, latent torments, go and see cap[tain]. Baignières around six o'clock. [C]afé with soldiers, grey crowd, go to bed straight after dinner, sleep [for] eleven hours'.3 Two days later, he was allowed to be present at the interrogation of some German prisoners. He found a 'violent interest in every way'. 4 Invited to dine in the evening with the general, he thought he could detect 'embarrassment all round[,] despite [the] general's affability'.

Returning to Paris on 23 February, Vuillard 'trie[d] to execute [the] scene with [the] prisoner'.5 The picture is undisputably a masterpiece. At the centre we see a stove (there was a bitter frost in February 1917) and a German prisoner-of-war in his greyish greatcoat, answering questions being put to him by an officer just visible in the bottom right corner. The scene is presented as though seen through a convex lens, a device to which Vuillard has accustomed us and as a result of which the two chasseur alpins guarding the prisoner are thrust into the background (the face of one them is all but featureless). The grey-blue atmosphere of the composition is one of great desolation, and Vuillard, we feel, does not sit in judgement on the poor lad, who appears overtaken by events. Vallotton, in his war-time journal, describes a similar scene, though in his case it concerns the court-martial of a French deserter (or a soldier who has rebelled): '19 June 1917, [in] the morning, session at the Military Tribunal. I am present at the passing of a death sentence on a poor little lad of twenty; others get off with hard labour for life or for a spell. The heart bleeds at such harshness, the memory of which has haunted me all day'. 6 It is precisely of Vallotton – the anarchist Vallotton of the 1890s - that the pre-



le condamne à mort pour outrage and voie de fait', lithograph published in L'Assiette

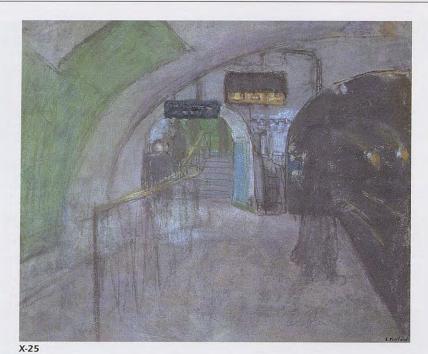
sent painting reminds us, particularly the anti-militarist caricatures published in L'Assiette au beurre at the turn of the century (see ill.). One also thinks of the deeply pessimistic, Expressionist vision of Otto Dix faced with the ravages of the First World War and the evil absurdities of the military machine. One can't help feeling, at any rate, that the unfamiliar 'impressions' made on Vuillard by the cold,



the grey and the crowds of soldiers triggered off an extraordinary picture that makes no concessions and is a million miles from the plush sofas and polished parquet floors of the city. This magnificent painting, which has acquired a renewed fame over the past ten years, greatly impressed Claude Roger-Marx: 'The Interrogation of the Prisoner belongs to the Musée de Vincennes. The war, by replacing red-madder with horizon blue, has become part of Vuillard's palette. The greenish, washed-out

guard-room, its grimy walls crossed by a stove, all those tiny objects laid out on a bench - poor relics garnered from the living or the dead recall a period of great wretchedness.'

- E. V., Journal, III.1, fol. 43r.
- Ibid., fol. 45r.
- Ibid., fol. 45v.
- Ibid., 26 Feb. 1917, III.1, fol. 49r.
- Félix Vallotton, Journal 1914-1921, Bibliothèque des Arts, Lausanne, 1975, p. 167.



X-25 to X-32.2 Decoration for Lazare Lévi

X-25 The Métro, Villiers Station (study)

1915-16

Pastel and charcoal on paper, 47×57 cm Stamp 1, lower right

Musée Départemental Maurice Denis 'Le Prieuré', Saint-Germain-en-Laye (France), PMD 984.5.1 Provenance: Artist's studio – O'Hana, London – Sale, Palais Galliera, Paris, 1 April 1962, lot 97 (ill.) – Galerie de la Scala, Paris – Musée Départemental Maurice Denis 'Le Prieuré', Saint-Germain-en-Laye, 1984.

Exhibitions: Japan, travelling exhib., 1990-91, no. XVII-4 (col. ill.) – St. Tropez, 2000, no. 121.

Description: The platform of a métro station, with a vaulted ceiling and a wall lined with green posters on the left. In the corridor and at the top of the stairs passengers can be seen. Towards the centre are a light-blue railing, a dark-blue signboard and an electric panel. On the right is a woman, the upper part of whose silhouette merges with the black of the tunnel. (AC)

X-26 The Métro, Villiers Station Initial project

1916
Glue-based distemper heightened with pastel on paper, mounted on canvas, 88 × 219 cm
Stamp 1, lower right
Art market, Germany

Provenance: Artist's studio – Private collection – Kunsthandel Wolfgang Werner, Bremen/Berlin.

Exhibitions: Paris, Charpentier, April-June 1943, no. 229 – Edinburgh, Royal Scottish Academy, 1948, no. 95 – London, Wildenstein, June 1948, no. 37 – Paris, Charpentier, 1948, no. 66 – Paris, Grand Palais, 1963, no. 37 – Munich, Haus der Kunst, 1968, no. 107 (ill.) – Paris, Grand Palais, 1983, no. 76 – Berlin, Werner, 1992, no. 11 (col. ill.) – Munich-Hamburg, 2001-02, no. 15, p. 71(col. ill.).

Bibliography: Salomon 1945, pp. 62, 64 (ill.) – Chastel 1946, p. 90 – Roger-Marx 1946a, p. 80 – Chastel 1954, p. 48 (ill.) – Salomon 1968, p. 25.

Description: The tunnel and vaulted ceiling of the Villiers métro-station in Paris. The red posters and sparkling yellow lights contrast with the mauves and purples of the platforms and walls. On the left, in a whiter light, is the stairway connecting the two platforms and, hanging above this, some dark-purple signboards. On the left, next to a gleaming green and yellow dispenser, is a roughly sketched figure; further figures are dimly visible towards the centre of the platform and on the platform opposite. A striking attempt at 'urban Impressionism', made for a projected decoration. (AC)



X-27

Vuillard's original idea for a projected commission from Lazare Lévi - first mentioned in a conversation with Thadée Natanson in November 1915 – revolved around the bustle of public squares and the mysterious underground activity of the métro. The outcome was two horizontal compositions only distantly related to the The Lévy Panels (X-32.1 and 32.2) as they were subsequently to become. On 11 January 1916, Vuillard noted in his Journal: 'interest[,] métro scenes'.1 And the following day: 'Project for L. Lévi[,] posters[,] lights[,] highlights. [P]eople. In the darkness. [W]ires, appliances. [T]hink of the Chinese[,] restraint. A few tones evoke the project, the same[;] this time try to understand much-vaunted detail; eerie figures[,] posters'.2 And a little later, on 11 February: 'go down into the métro again to see my models; come out[,] awful weather; appearance of the glistening pavements, the people lost in the gleams just like in the posters'.3 The posters he is referring to are probably the 'Éclairage Électrique' posters made for the war effort. Vuillard, then, was thinking of a décor depicting the patriotic bounty of the 'Fée Électricité'. The spectacle of the crowds treated like shadows (a Schattenhaft, once again)4 hurrying through the tunnels of the métro

clearly inspired him. The present sketch is one of the masterpieces of the First World War, and it is a pity he never made a finished composition from it. The result, one feels, could have been a resolutely modern painting, with light-bulbs illuminating the tiled ceiling like the reflecting surface of a lake. The presence of the stairs leading down to the connecting passageway, with the mauve and green lights reflected on the white-tiled walls, impart an almost supernatural atmosphere to the scene. The décor, one also notices, was designed to be placed between two archways, since a blank area in the form of a sort of quarter circle has been left to either side of the composition. The affinities with German Expressionism – a busy square in Berlin as seen by Kirchner or Grosz, for example - are even more pronounced in the second of the two compositions, The Tramway, which unfortunately never got any further than a sketch. Paradoxically, the war opened up a sort of 'reserve of boldness' in Vuillard, enabling him to try out experiments that were new to him.

X-27
The Tramway, Place Clichy
Initial project

1916

Glue-based distemper, heightened with pastel on paper, mounted on canvas, 80.5×192.5 cm

Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio – Private collection – Sale, Hôtel Drouot, Paris, 23 Nov. 1987, lot 79 (col. ill.) – Sale, Christie's, London, 29 March 1988, lot 114 (col. ill.) – Sale, Hôtel des Ventes, Enghien-les-Bains, 21 June 1988, lot 8 (col. ill.) – Sale, Hôtel des Ventes, Rambouillet, 10 July 1988, p. 38 (col. ill.) – Sale, Hôtel Richemond, Geneva, 13 Dec. 1988, lot 109 (col. ill.) – Current whereabouts unknown.

¹ E. V., Journal, II.9, fol. 24r.

² Ibid., fol.24v. and 25r.

³ Ibid., fol. 32v.

⁴ A ghost ballet



X-28

X-28 The War Factory (sketch)

1917
Pastel on paper, 110.5 × 49 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection

X-29 The War Factory (preliminary sketch)

1917
Pastel on paper, 118 × 225 cm
Stamp 1, lower right
Private collection

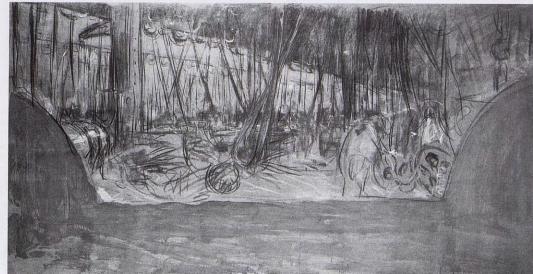
Provenance: Artist's studio – Private collection.

X-30 The War Factory (preliminary sketch for evening panel)

1917
Pastel on paper, 80 × 160 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

Description: Beneath electric lights, a factory full of drive-belts and machines sketched in black. To the right of centre is a young woman bending over a lathe, her arms, the machine and the drive-belt to the right bathed in a soft yellow-orange light. A join in the paper on the left. (AC)



X-29



X-30



X-3

X-31 The War Factory (preliminary sketch for daytime panel)

1917
Pastel and charcoal on paper,
80 × 160 cm
Signed in black ink, lower right: *E. Vuillard*Private collection

Provenance: Artist's studio – Private collection.

Exhibition: Florence, 1998, no. 89, p. 125 (col. ill.); Montreal, 1998, no. 188.

It was through the intermediary of his old friend Thadée Natanson, director of a muni-



E. V., Shell production in the war factory at Oullins, 1917, photographs.
Private collection.

tions factory at Oullins, near Lyons, during the war, that Vuillard secured a commission for two decorative panels from Lazare Lévi, director-general of Éclairage Électrique. This unusual source of inspiration is quite without precedent in Vuillard's œuvre and should be put down to the circumstances of the war. Vuillard decided to paint a diptych of the factory, one panel at night-time, the other during the day. It is the sketch for the latter that is presented here.



....

X-32.1 The War Factory, Evening Light

1917
Glue-based distemper on canvas,
75 × 154 cm
Signed, lower right: *E. Vuillard*Musée d'Art Moderne, Troyes (France),
MNPL 334

Provenance: Commissioned from the artist by Thadée Natanson and Francis Jourdain for Lazare Lévi's office at Éclairage Électrique, Paris, 28 Nov. 1915, with X-32.2 for 4,000 F for the lot – Sale, Palais Galliera, Paris, 1 April 1968, lot 90 (ill.) – Pierre Lévy, Troyes – Gift to the French State (Musées Nationaux), 1976; deposited with the Musée d'Art Moderne, Troyes.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 158 – Troyes, Hôtel de Ville, 1976, no. 116 (ill.) – Paris, Orangerie, 1978, no. 271 (ill.).

Bibliography: Roger-Marx 1946a, p. 79 – Charles-Roux 1979, p. 126 (col. ill.) – Troyes 1988, no. 335 (ill.) – Goetz, Gentry 1991, p. 39 (col. ill.).

X-32.2 The War Factory, Daylight

1917 Glue-based distemper on canvas, 75 × 154 cm Signed, lower left: *E. Vuillard* **Musée d'Art Moderne, Troyes (France)**, MNPL 335

Provenance: Commissioned from the artist by Thadée Natanson and Francis Jourdain for Lazare Lévi's office at Éclairage Électrique, Paris, 28 Nov. 1915, with X-32.1 for 4,000 F for the lot – Sale, Palais Galliera, Paris, 1 April 1968, lot 91 (ill.) – Pierre Lévy, Troyes – Gift to the French State (Musées Nationaux), 1976; deposited with the Musée d'Art Moderne, Troyes.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 158 – Troyes, Hôtel de Ville, 1976, no. 117 (ill.) – Paris, Orangerie, 1978, no. 272 (ill.).

Bibliography: Roger-Marx 1946a, p. 79 – Thomson 1988, p. 119, pl. 106 – Troyes 1988, no. 336 (ill.) – Goetz, Gentry 1991, p. 39 (col. ill.).

As director-general of Éclairage Électrique, Lazare Lévi was responsible among other things for the munitions factories in Suresnes and Oullins, near Lyons, run by Thadée Natanson. Vuillard joined Thadée and his

wife Reine at the site in March 1916 and immediately took a keen interest in the project: 'visit the factory; the machines, the different moments; a wonderful thing; the workers coming out ... return [to the] factory[,] visit, the women'. It seems likely that in the early stages - in 1916 - Vuillard conceived of the factory at Oullins as a more fitting pendant to The Métro than The Tramway, which he quickly set aside. The two panels would have been a glorification of France's technological modernity in wartime. It was only after his mission as a war artist at Gérardmer that he took up the project for Lazare Lévi seriously again. In the middle of March 1917, he returned to Oullins for a longer spell, and it was at this time that he finally discarded the ideas revolving around the métro and tramway.

On March 17 1917, he noted: 'morning at Oullins with Thadée[,] little energy[,] lunch in the mess of the Lazare Lévi factory, Paul; [a] world of engineers, of active, ambitious figures, ardent conflicts; visit the factory[,] flood of enormously interesting sensations[,] pell-mell, exciting'. For his second stay in the Lyonnais he had not forgotten to bring along his portable Kodak ('prodigious interest of the forms of the machines now that I have an idea



X-32.2

of them'3) and took several snapshots of workers arriving at the factory that are a worthy pendant to the Lumière brothers' first film. It was in a state of great excitement, it would seem, that Vuillard carried out these panels of factory life, which are among the most 'modern' compositions of his entire life as a painter. In their sombre, almost 'Gothic' glorification of the world of industry they are comparable only to the German school between 1880 and 1890, and there are obvious affinities with Adolf Menzel's extraordinary The Foundry (see ill.), a masterpiece of modern German painting that Vuillard and Bonnard will probably have seen in the Nationalgalerie during their visit to Berlin in 1913. German critics saw Menzel's fiery red composition as a 'modern cyclops' (one of the possible titles of the work), a metaphor for the collective labours of the working-classes against a background of triumphant German industry. Vuillard, for his part, is far-removed from such concerns, cleaving instead to his fine-spun and oblique vision of reality in which traces of Symbolism can still be discerned; what he is interested in depicting is the mysterious, ghostly ballet – and the eerie hush that accompanies it - of the continually turning machines. Menzel's work is deaf-



Adolf Menzel, *The Foundry*, 1875, oil on canvas. Nationalgalerie, Berlin.

ening; Vuillard's, moony. It is not the least paradox that the French painter should have modelled his compositions on the work of a 'hun', an enemy of France. The result, however, was something rather different from the German work, being infused with Vuillard's dreamy spirit. This is particularly apparent in The Factory, Evening Light. To begin with, it is the woman in the foreground who is the true protagonist of the décor, for this was an era when, with the men away at the front, women had taken their place and showed all too clearly that they were fit to be their equals. Vuillard was convinced of this and was the least misogynistic of men in an age when misogyny still ensured a certain success in the salons.4 But the most overwhelming aspect of The Factory, Evening Light is, of course, the small lights that seem to flicker like fire-flies in the factory, an idea that Vuillard took from his first panel of the Paris métro: 'the artificial is simply the true way of expressing the truth, idea of the star-spangled surface for the panel of the factory at night; [the] métro effect I vainly sought to transcribe through knowledge of objects; the lost silhouettes; no accents, [the] contrast with [the] tangle of accents in the factory'. France was going through one of the most difficult periods of the war, with the gradual collapse of Russia after March 1917 leading people briefly to believe in the inevitable victory of the Central Powers. Rather than indulge in patriotic sabre-rattling,



E. V., Interrogation of the prisoner on an easel in the artists studio, and above, The War Factory, Evening Light, photograph. Private collection.

however, Vuillard presents us first of all with the vision of a poor German lad interrogated at the front in the Interrogation of the Prisoner (X-24); then, a few weeks later, with this late-Romantic vision of a world of machines, turbines, drive-belts - in short, of 'sound and fury' - that clearly fascinated him. Furthermore, in the less inspired panel depicting the factory in daytime, the light streaming through the open-work windows of the main workshop seems to have been superimposed on the surface of the painting, somewhat in the manner of the light effects in Courbet's The Winnowers, a work that never ceased to impress young painters of the various 'modern schools'.6

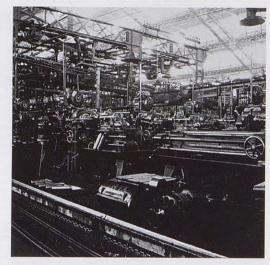
At the time, however, the two panels did not satisfy the painter's self-esteem. On 25 June, he noted: 'Go over to Lazare Lévi's, meet Jos B[ernheim]; take him along; pitiful effect of my decoration, only to be expected; not sufficiently imagined as a decoration but as an object'.7 On 20 July, as he would often do in the period following the war, he consulted his friend, the 'Japonard: 'go down [south] with Bonnard to start [work] again, inner upheaval; go with him to the [Éclairage] Électrique[,] poor effect of my paintings'.8 To integrate his work with the decor at Éclairage Électrique at 33 passage du Caire (in the second arrondissement of Paris), Vuillard had to paint strips of canvas that carried on across an opening in the form of a lowered arch. In a photograph taken by Vuillard in spring 1917 (see ill.) the Lévi décor can be seen as it was orig-



E. V., Jacques Roussel and Mme Vuillard in front of the Lévi decoration, rue de Calais, 1917, photograph. Private collection.



E. V., Shell production in the war factory at Oullins, 1917, photograph. Private collection.



E. V., The munitions factory at Oullins, 1917, photograph. Private collection.

inally installed in the artist's rue de Calais apartment, with *The War Factory, Daylight* on the right and *The War Factory, Evening Light* out of frame on the left, the two panels connected by the strip of canvas in question. Posing in front of them are the painter's nephew, Jaques Roussel, and Madame Vuillard *mère* holding a bunch of flowers.

A final word should be added regarding Vuillard's photographs of the factory at Oullins. The mixture of excitement and unease felt by the painter on entering the throbbing, foulsmelling plant-room for the first time inspired one of his finest compositions as a photographer (see ill.), in which rows of artillery shells and juddering drive-belts bespeak a taste for abrupt industrial perspectives and serial geometries that make him an unexpected forerunner of artists like Rodchenko or Moholy-Nagy. It is not the least of surprises.

¹ E. V., Journal, 25 March 1916, II.9, fol. 42v. ² Ibid., III.1, fol. 51r.

³ Ibid., 23 March 1917, fol. 51v.

⁴ Claude Anet, who commissioned works from E. V. (see VI-99.1 and VI-99.2), was a notorious womanizer whose elephantine *Notes sur l'amour* inflict on us: 'A woman who makes a scene wishes to be beaten' or 'One does not choose one's mistress. She comes crashing down on you; some would add: like a roof-tile' (and he spent five years writing them). Claude Anet, *Notes sur l'amour*, Fasquelle, Paris, 1908, pp. 87, 169.

⁵ E. V., Journal, 9 April 1917, III.1, fol. 53r.-v.

⁶ On 23 Aug. 1908, E. V. sent his nephew Jacques a post-card of *The Winnowers*: 'your papa will perhaps recall having seen this beautiful painting' (Salomon archives).

⁷ E. V., Journal, III.2, fol. 18v.

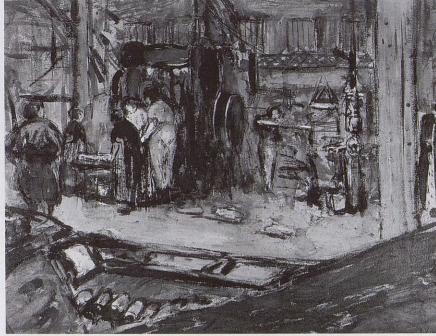
8 Ibid., fol. 24v.

X-33 The War Factory at Oullins

1917 Glue-based distemper on paper, 49.5 × 65 cm Signed, lower right: *E. Vuillard* Private collection, United States

Provenance: Thadée Natanson, Paris – Thadée Natanson Estate sale, Hôtel Drouot, Paris, 27 Nov. 1953, lot 67 – Sale, Hôtel Rameau, Versailles, 20 Nov. 1960, lot 110 (ill.) – Sale, Palais Galliera, Paris, 18 March 1964, lot 59 (ill.), bought in – Sam Salz, New York – Joseph L. Mailman, New York – Private collection, United States.

Exhibition: Berne, Kunsthalle, 1946, no. 53.



X-3

V 24

X-34 The Cotton Mill at Mantes

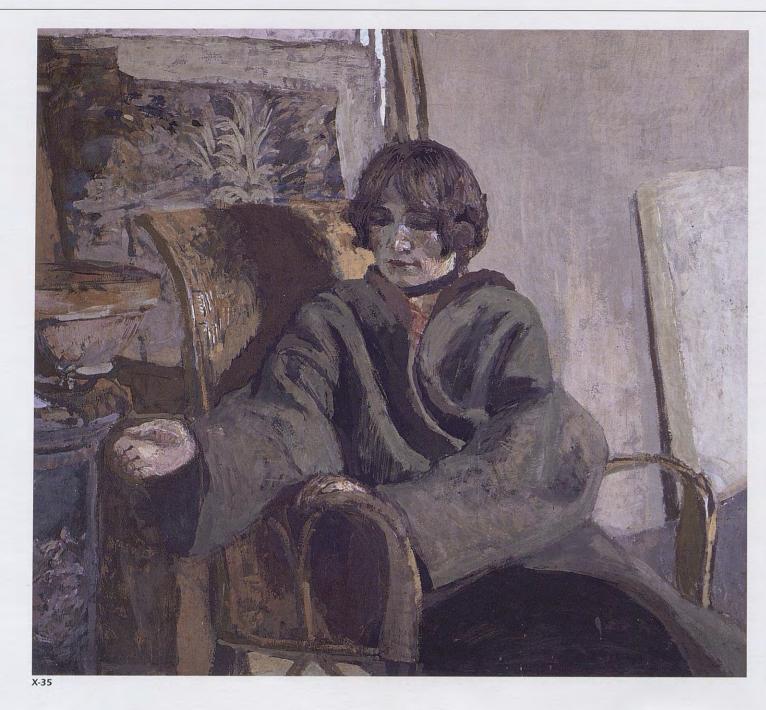
1917 Glue-based distemper heightened in pastel on paper, mounted on canvas, 65 × 46 cm

Stamp 1, lower right Private collection, Switzerland

Provenance: Artist's studio – Private collection, Paris – Private collection, Switzerland.

Exhibitions: Tokyo, Wildenstein, 1974, no. 26 (ill.) – Lausanne, Vallotton, 1978-79, no. 12 (col. ill.).

Description: On the left is an enormous mass of hemp; on the right, a system of pulleys and a grey chest with drawers. Further back and slightly to the right of centre is a female worker in dark clothes, standing between two pale-yellow slatted doors. Light-hued and orange beams on the ceiling, brick-red floor. (AC)



X-35 Lucie Belin Sitting by a Stove

1914-15 Glue-based distemper on paper, mounted on canvas, 85.5 × 94 cm Signed, lower left: *E. Vuillard* Wallraf-Richartz-Museum, Cologne (Germany), WRM 3145

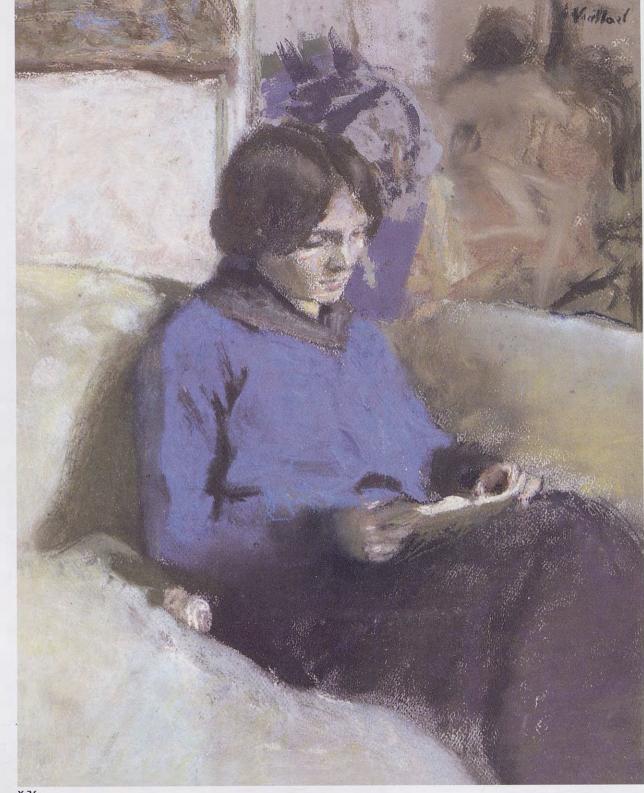
Provenance: André Bénac, Paris; Mme Jacques Caudrelier (née Bénac), Paris – Galerie Hector Brame, Paris – Galerie Feilchenfeldt, Zurich (Switzerland) – Wallraf-Richartz-Museum, Cologne, 1961.

Exhibitions: Paris, Petit, 1915 – Albi, Musée Toulouse-Lautrec, 1960, no. 59 – Cologne, Wallraf-Richartz, 1961 (col. ill.); 1962, no. 194 (col. ill.) – Munich, Haus der Kunst, 1968, no. 124 (ill.) – Lyons, 1990, no. 133, p. 182 (ill.) – St. Tropez-Lausanne, 2000-01, no. 75, p. 127 (col. ill.).

Bibliography: Salomon 1945, p. 61; 1961, p. 122 (ill.) – *Freie Volksbühne*, no. 13, 1961, p. 16 (ill.) – *Wallraf-Richartz Museum*, no. 2, 1961, p. 14 (ill.) – Andree 1964, pp. 125, 301 (ill.) – Cologne 1965, p. 226, pl. 222 – Salomon 1968, p. 132 (ill.) – Hesse, Schlagenhaufer 1986, p. 89, fig. 824.

As in the *Interrogation of the Prisoner* (X-24) painted two years later, Vuillard adjusts his palette here to the tones of war: dark blue,

blue-green and bistre. The elegant gesture of the hand being warmed by the stove is a reminder of how harsh the winters were during the Great War. Vuillard's young sitter—lost in thought, or at all events very different from the triumphant figure later portrayed, hands on hips, in *Lucie Belin Seen from the Back* (X-52) and *In the Artist's Studio* (X-56)—has a presence within the composition, a gravity recalling a sibyl by Guercino. The painting was shown on 14 April 1915 at the Galerie Petit, as one of the prizes in a tombola in aid of the war-wounded, where it was won by André Bénac (*André Bénac*, XII-127).

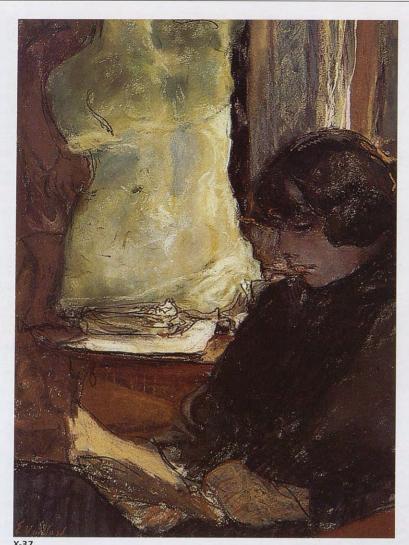


X-36

X-36 Reading

c. 1914-15 Pastel on paper, 46 × 36 cm Signed, upper right: *EVuillard* Private collection, New York Provenance: Geisler, Paris – Bernheim-Jeune, Paris (stock no. 21671, *La Lecture*), 7 August 1919, 1,200 F – Thomas Justice & Sons, Dundee (Great Britain), 11 Oct. 1919, part of a lot – William McInnes, Glasgow (Great Britain) – Redfern, London – Sale, Sotheby's, London, 28 Nov. 1995, lot 200 (col. ill.) – Galerie Hopkins-Custot, Paris – Private collection, New York.

Description: A three-quarters view of Lucie Belin, seated on a couch. Her hair is parted and worn coiled about the head, and her head is bent over the book she is holding in her lap. Blue blouse. (JS)



X-38 In the Artist's Studio

1915-16 Glue-based distemper on cardboard, 52×47 cm Signed, lower right: E Vuillard Current whereabouts unknown

Provenance: Verdé Delisle, Paris – Verdé Delisle sale, Hôtel Drouot, Paris, 8 May 1936, lot 129 (ill.) -Jacques Segard, Paris, c. 1968 - Galerie Schmit, Paris, c. 1986 - Current whereabouts unknown.

Exhibition: London, Royal Academy, 1969, no. 158.

Description: A fair-haired young woman in a lilac skirt and green, short-sleeved blouse, sitting in a wick-er armchair before a trestle table, putting away pastel crayons in a box. (JS)



X-37 Lucie Belin with the Venus of Milo

1915 Pastel on paper, 60×48 cm Signed, lower left: E Vuillard Musée du Docteur Faure, Aix-les-Bains (France)

Provenance: Verdé Delisle, Paris – Verdé Delisle sale, Hôtel Drouot, Paris, 8 May 1936, lot 101 (ill.) -Dr Faure, Aix-les-Bains, 8,000 F - Musée du Docteur Faure, Aix-les-Bains.

Exhibition: Paris, Musées Nationaux, 1947, no. 80.

Description: Sitting in shadow in the right foreground is Lucie Belin, seen in profile with her dark hair worn coiled about her head and her back to a window that lights up a cast of the Venus de Milo on the table next to her and a page of the book she is holding. (JS)



X-38





X-39 Woman in a Blue Blouse

1915

Inv. MG 2228

de Sculpture, Grenoble, 1923.

Gouache on paper, mounted on cardboard, 65×51 cm

Signed, lower left: E Vuillard Musée de Grenoble, Grenoble (France),

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 20496, Femme en corsage bleu), 28 Oct. 1915, 600 F - Marcel Sembat, Grenoble, 22 Dec. 1915, 1,500 F – Georgette Aguette, Greno-ble – Aguette bequest to the Musée de Peinture et

Exhibitions: Paris, Petit Palais, 1935, no. 345 -Zurich, Kunsthaus, 1946, no. 210 - Cannes, Hôtel Gray d'Albion, 1947 – Milan, Palazzo Reale, 1959, no. 77 - Innsbruck, Tiroler Landesmuseum Ferdi-

nandeum, 1972 - La Rochelle, Beaux-Arts, 1975 - Grenoble, Maison de la Culture, 1976 (col. ill.) - Lyons-Barcelona-Nantes, 1990-91, no. 132, p. 184 (col. ill.) – Glasgow-Sheffield-Amsterdam, 1991-92, no. 88 (col. ill.) - Lausanne, Fondation de l'Hermitage, 1992-93, no. 40 (col. ill.) - St. Tropez-Lausanne, 2000-01, no. 119, p. 22 (col. ill.).

Bibliography: Alexandre 1924, p. 596 (ill.) – BVA 5, no. 22, 15 Nov. 1924, p. 494 (ill.) - Schweicher 1955, pl. 42 – Grenoble 1955 (ill.) – Charensol 1962, p. 50 (ill.) – Vergnet-Ruiz, Laclotte 1962, p. 256 – Kueny, Viatte 1963, no. 233 (ill.).

Description: Three-quarters view of a woman dressed in dark clothes, lace-up ankle-boots and a large toque, sitting with her legs crossed on a couch. The daylight comes from the right. (JS)

Model on a Green Sofa

Pastel on paper, 55.5 × 51 cm Signed, lower right: E Vuillard Private collection, Great Britain

Provenance: David David-Weill, Paris - Baronne de Bastard, Paris - Wildenstein, Paris - Private collection, Great Britain.

Exhibition: Cleveland-New York, 1954, p. 103.

Description: A model in dark-green clothes is seated at bottom left on a sofa cluttered with portfolios of drawings. The wall is pink and hung with paintings; on the right is an illegible orange canvas. (JS)



X-41

X-41 Young Woman Leaning on Her Elbow (sketch)

1915 Pastel on paper, 50×65 cm Stamp 1, lower right Private collection

Provenance: Artist's studio – Private collection.

Description: A woman in a grey suit and white blouse, seated with her elbow resting on the arm of a light-yellow sofa. Blue and red background. A delicately executed sketch. (AC)

X-42 Lucie Belin in a Black Skirt

1914-15 Pastel on paper, 48 × 63 cm Stamp 1, lower right Private collection

Provenance: Artist's studio - Private collection.

Description: A fair-haired woman in a pink blouse and black dress, sitting on a green sofa. To the right are a black coat and a blue hat with a pink rose. Studio background. The pastel is somewhat faded. (AC)

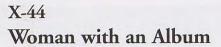


X-43 Woman in Profile with a Large Black Hat

c. 1915 Pastel on paper, 63.5×46 cm Stamp 1, lower right Private collection, Switzerland

Provenance: Artist's studio - Arthur Tooth & Sons, London - Lady Baillie, Great Britain - Sale, Sotheby's, London, 4 Dec. 1974, lot 160 (ill.) -Christian Fischbacher, Switzerland.

Description: A woman in a black coat and hat, seen in profile facing left, buttoning her gloves. Her silhouette stands out sharply against a window, one of the uprights of which is brightly back-lit on the left. Some fabric lies on a sofa to the right. (AC)



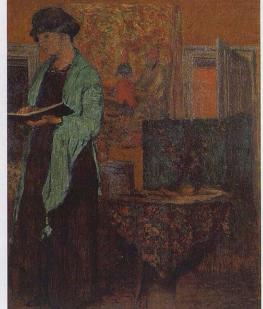
c. 1915; reworked in 1918 Glue-based distemper on cardboard, 75×61 cm Signed, lower right: E. Vuillard Private collection, Tokyo

Provenance: Purchased from the artist by Jos Hessel, Paris, and Bernheim-Jeune, Paris (stock no. 21198, La Femme à l'album), 18 May 1918, 3,000 F - Jean Laroche, Paris, 22 Oct. 1927 - Jos Hessel, Paris, c. 1931 – Private collection, Rouen (France) - Sale, Palais Galliera, Paris, 30 Nov. 1970, lot 50 (ill.), bought in - Sale, Palais Galliera, Paris, 23 March 1977, lot 91 (ill.), bought in - Sale, Sotheby's, London, 7 Dec. 1977, lot 20 (col. ill.) - Private collection, Tokyo.

Exhibitions: Prague, 1931, no. 508 - Paris, Petit, 1932, no. 146.

Description: Standing on the left is a model with a dark hat and a light-coloured shawl draped over her shoulders. In the background, between two doors, the painting Child with a Blue Bonnet, Loctudy (VIII-401) can be seen. To the right are a screen and a vase of flowers on a table covered by a cloth. (JS)







1915 Glue-based distemper on paper, mounted on canvas, 130×101 cm Stamp 1, lower right Private collection

Provenance: Artist's studio - Private collection.

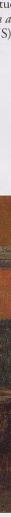
Exhibitions: New York, Knoedler, 1916 - Paris, Durand-Ruel, 1974, no. 15 (col. ill.) - Brussels, Musées Royaux, 1975, no. 40 (ill.) - Japan, travelling exhib., 1977-78, no. 39 (col. ill.) – Paris, Grand Palais, 1983, no. 74 (col. ill.) - Lyons-Barcelona-Nantes, 1990-91, no. 131, p. 185 (col. ill.).

Bibliography: Thomson 1988, pp. 76, 130, col. pl. 60 – Forgione 1992, p. 260, fig. 91.

Description: Full-face portrait of Lucie Belin standing in a painter's studio, clad in a tailleur, pink blouse and mauve-grey hat. In her hands she is holding a book from which she appears to be reading out loud. Beneath her chestnut-brown hair and lively brown eyes, her broad mouth stretches into a fairly conventional smile. The wall behind her is pink and hung with paintings.

During his lifetime, the artist kept this attractive portrait in his studio, apart from one exhibition in New York in 1916. He did not show it, and with reason, at his retrospective at the Pavillon de Marsan in 1938. Only recently has its importance in his œuvre been realised. He worked on it between May and June 1915, and touched it up several times thereafter. On 28 May 1915, he noted in his Journal: 'Studio[,] Lucie Ralph [in] pink, decide to undertake larger canvas. [G]reat interest, will I at last do something[?]'.1

Vuillard first met Lucie Belin some time around January 1914. A dressmaker's apprentice who aspired to become an actress, she referred to herself under the name Lucie





'Ralph'. Though she posed for Vuillard from the very beginning, she is increasingly present in the form of almost daily mentions in the artist's Journal for 1915, the year in which Vuillard painted numerous portraits of her in his boulevard Malesherbes studio. Not only was Lucie Belin one of Vuillard's most assiduous models, she was also his lover and quite one of the most important women in his life, judging by the number of times he mentions her not only in his Journal and by the letters preserved in the Salomon archives (some twenty or so), but also - in the event that none of this had ever existed - in the pho-



studio, c. 1915, photograph.

tographs he took of her between 1915 and 1916. No other person was photographed by Vuillard with such manifest passion. One of these snapshots (see ill.), in which she is shown in a very simple pose, sitting in her bedroom in a décor worthy of La Bohème, is one of the three or four finest portrait-photographs ever made by Vuillard and irresistibly calls to mind Brassaï.

The boulevard Malesherbes studio was their favourite meeting place, since there could be no question of taking his lover back to Madame Vuillard's home, and, in any case, Lucie Belin had a small child whom she was determined to bring up at her own home, alone. Unfortunately, Vuillard's letters to her have vanished, and Lucie Belin had the unfortunate habit of never dating her correspondence. To give some idea of the nature of their relationship, here is a note she wrote in pencil on copying paper around April/May 1915: 'Beloved friend, let me begin by embracing you, very fervently and very tenderly, on your large nose, your eyes, and in all that unkempt



E. V., Lucie Belin in her bedroom, c. 1915, photograph.

hair, and then don't be angry, and don't be sad either - I forbid you, do you hear - it's not my fault I can't come round this afternoon... and if I want to kiss you so much, and be cuddled in your arms and sleep pressed up against your body - my dearest darling, forgive me but say you're not angry'.2 Though Vuillard was never a monk, outpourings of this kind come as a real surprise. The many photographs Vuillard made of the beautiful Lucie show that she is not just a subject for compositions, but the object of a passion seldom experienced by the painter, which reached its height between June and October 1915. By then he was seeing her almost daily, calling her 'little Lucie' or 'little Ralph' and occasionally noting 'fits of great dissipation', which in Vuillard's sly, private language means that they had made love in every corner of the studio. They would lunch together at the restaurant. Though more than



E. V., Lucie Belin in the artist's studio, c. 1915, photograph. collection.

occupied looking after her soldiers blinded during the war, Lucy Hessel must have been very anxious. A manuscript note by Lucie suggests a fit of jealousy on the part of Vuillard's 'dragon', though Lucy Hessel's name is not mentioned as such: 'I would be much obliged if you would tell me exactly how much you have said to you-know-who so that I may know what face to put upon it if a letter from her were to arrive."

With great generosity, Vuillard appears to have paid for the education of Lucie Belin's child, although a note from her suggests that the father reappeared and blackmailed her about guardianship of the child. The kindly Vuillard tried to place the budding actress with such erstwhile friends as Rodolphe Darzens, Lugné-Poe, Suzanne Desprès and Paul Géraldy. In vain, since Lucie Belin's letters reveal that she failed to secure even a minor role. At the beginning of the 1920s, her health began to fail; she had to go to the Morbihan in Brittany and thereafter seems to have spent a long time in a sanatorium at Briançon, whilst keeping up a correspondence with the

For the moment, Vuillard was enjoying a period of intense happiness with Lucie. Her youth, her simplicity, her real beauty captivated him. He seems to have been particularly taken with her outfits, which she cut and sewed herself, and by her large round hat. Here, we see her in front of the drawings cabinet; tacked to the wall behind her is In Front of the Door (VIII-395). She holds a book in her hands. Her posture, whatever André Chastel might think, has a disconcerting freshness, not unlike the one we adopt when we realise we have just been photographed unawares. She blushes, patently reproaching Vuillard for scrutinizing her with such insistence. Luckily for us, he could not help but gaze at her in this way.

¹ E. V., Journal, II.8, fol. 22r.

² Letter from Lucie Belin to E. V., undated [1915?], Salomon

³ Ibid., manuscript note from Lucie Belin to E. V., undated.

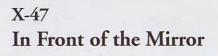
X-46 Lucie Belin with a Biscuit

1915

Pastel on paper, 63 × 48 cm Signed, lower left: E Vuillard Private collection, United States

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 20498, Femme au biscuit), 28 Oct. 1915, 500 F - Mangue, Paris, 23 Nov. 1915, 1,250 F – L'Œil Galerie d'art, Paris, 1963 – Sale, Sotheby's, London, 16 April 1970, lot 57 (ill.) - Charles B. Levinson, Cincinnati, Ohio - Private collection, United States.

Description: Side view of Lucie Belin, her silhouette cut off at the knees; she is looking at some studies pinned to the wall of the studio. (IS)



1915

Pastel on paper, 54 × 44 cm Signed, lower right: E Vuillard Yale University Art Gallery, New Haven, (Connecticut)

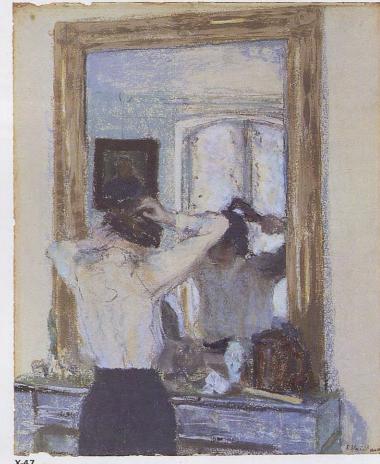
Provenance: Carroll Carstairs Gallery, New York -Dikran Khan Kélékian, New York - Kélékian sale, Plaza Hotel, New York, 30-31 Jan. 1922, lot 83 (ill.) - Edith K. Wetmore, United States - Edith Malvina K. Wetmore bequest to the Yale University Art Gallery, New Haven, 1966.

Exhibitions: Brooklyn, Museum, 1921, no. 224 – New Haven, Yale, 1980, no. 7.

Bibliography: Alexandre 1920, pl. 71 - GBA, supplement, no. 1176, Feb. 1967, p. 107, no. 380 (ill.).









X-48

X-48 Young Woman Reading, Lucie Belin at Home

1916 Oil on cardboard, 30 × 40 cm Signed, lower right: *E. Vuillard* Current whereabouts unknown

Provenance: Jos Hessel, Paris – Gilbert Dreyfus, Paris – Alex Maguy, Paris – Private collection, Bremen (Germany) – Current whereabouts unknown.

X-49 Lucie Belin at Vuillard's Home, Rue de Calais

c. 1916 Oil on cardboard, 38.5 × 31 cm Signed, lower right: *E Vuillard* Current whereabouts unknown

Provenance: Paul Rosenberg, Paris – Sale, Hôtel Drouot, Paris, 7 Dec. 1964, lot E (ill.) – Sale, Palais Galliera, Paris, 8 Dec. 1966, lot 34 (ill.) – Schoneman, New York – Knoedler, New York, 1968 – Sale, Sotheby's, London, 3 Dec. 1980, lot 33 (col. ill.) – Sale, Sotheby's, London, 1 July 1987, lot 136 (col. ill.) – Current whereabouts unknown.

X-50 Lucie Belin, Rue de Calais

c. 1916 Oil on canvas, 59 × 85 cm Stamp 1, lower right Current whereabouts unknown

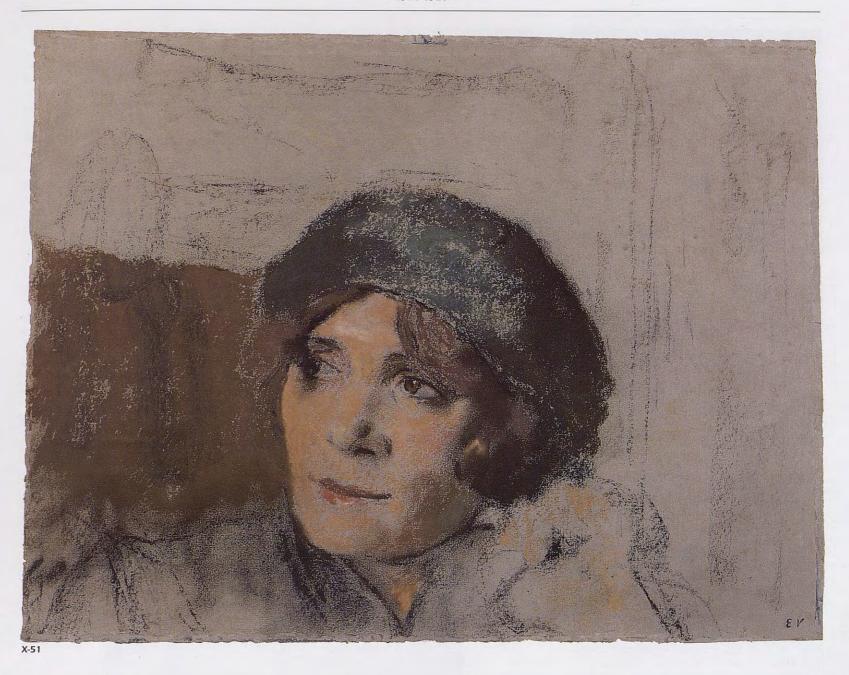
Provenance: Artist's studio – Current whereabouts unknown.



X-49



X-50



X-51 Lucie Belin with a Green Beret

1915
Pastel on paper, 33.5 × 45 cm
Stamp 3, lower right
Private collection

Provenance: Artist's studio – Private collection.

Description: Lucie Belin with a green beret on a grey ground, with a brown area to the left. The pronounced nostril catches the shade above the slender lips enlivened by a reflection. A lock of hair to the left casts a fine shadow over her eye. (AC)

This astonishing close-up is most unusual in Vuillard's work. The painter, who has light-

ly shaded the eyes and touched in a few small highlights for the gleam of the lips, both brings his lover closer and distances her by gazing at her as though through a veil. This loving portrait has all the softness of a Helleu pastel, without fawning over the sitter as Helleu is prone to do.



X-52

X-52 Lucie Belin Seen from the Back

1915 Glue-based distemper on canvas, 102 × 68 cm Signed, lower left: *E Vuillard* Current whereabouts unknown

Provenance: Sale, Hôtel Drouot, Paris, 30 Nov. 1942, lot 122 (ill.) – Galerie Berri-Raspail, Paris – Sale, Hôtel Drouot, Paris, 28 Jan. 1946, lot 64 – E. J. Van Wisselingh, Amsterdam – Sale, Sotheby's, New York, 19 Jan. 1955, lot 95 (ill.) – Current whereabouts unknown.

Description: Three-quarters view of Lucie Belin, seen from behind against the wall of the artist's studio, hung with paintings. A stove on the left, a sofa at bottom

E. V., Lucie Belin posing for *Lucie Belin Seen* from the Back, photograph. Private collection. right, jut into the painting. Formerly mistitled: Portrait of Charlotte Lysès. (AC)

In a slightly blurred photograph by Vuillard (see ill.), Lucie Belin is seen standing in the same pose and wearing the same clothes that she has on here, but turned facing the viewer in front of the small distemper on cardboard portrait Vuillard had just made of her. The painter-photographer loves this sort of unpretentious mirror-play, the sole aim of which is to multiply the loved-one's presence in space. By duplicating Lucie's image in painting and photography Vuillard gives material form, in an *intimiste*, Jansenist style, to the *amour fou* he was experiencing at the time.

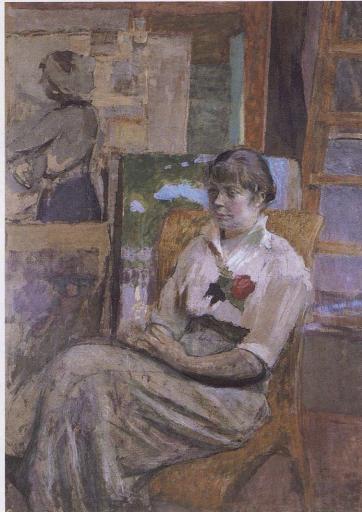
X-53 Model with a Rose

1915 Glue-based distemper on paper, mounted on canvas, 120×87 cm Stamp 1, lower right Current whereabouts unknown Provenance: Artist's studio – Georges Maratier, Paris – Hanover Gallery, London, 1960 – Lefevre, London, 1961 – Lady Wolfson, Great Britain, 1965 – Sale, Sotheby's, London, 30 June 1982, lot 36 (col. ill.) – Richard Gray, Chicago (Illinois) – Current whereabouts unknown.

Exhibition: London, Lefevre, Feb.-March 1962, no. 23 (ill.).

Bibliography: *The Burlington Magazine*, supplement 102, June 1960, pl. XVIII – *The Connoisseur* 149, no. 600, Feb. 1962, p. XVII (ill.).

Description: A young girl in a white blouse and beige skirt, seated in a large wicker chair in the artist's studio. The red rose tucked into her blouse acts as a foil for the green leaf and black ribbon, while the crown of her head stands out against a sky-blue and green painting behind the armchair. Rising up behind the crown of her head is a narrow 'spike' of orange on a large panel to which some studies have been attached, including a sketch of a woman painted in neutral tones (Lucie Belin Seen from the Back, X-52). On the right is a ladder. The most vivid part of the painting is around the face of the young woman, with blue and russetcoloured pastel highlights for the details of the lowered eyes and the nose. Light coming from the right plays upon the pink cheek, thick-set nose, bluish hair and the collar with its green shadow. (AC)



X-5

1206





X-54

X-54 Young Girl with a Large Book

c. 1915
Oil on cardboard, mounted on canvas,
47 × 54 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Alex Maguy, Paris – Sale, Palais Galliera, Paris, 7 March 1975, lot 190 (ill.), bought in – Sale, Palais Galliera, Paris, 8 Dec. 1975, lot 100 (ill.) – Current whereabouts unknown.

Description: Side view of a fair-haired woman in a blue-grey blouse, sitting in front of a large book with light-coloured pages. (AC)

X-55 Woman in a Grey Blouse Looking at a Painting

c. 1915 Oil on cardboard, 28 × 34 cm Signed, lower left: *E Vuillard* Current whereabouts unknown

Provenance: Bernheim-Jeune, Paris; Bernheim de Villers, Paris, c. 1938 – Sam Salz, New York – Bruce Kelham, San Francisco (California) – Galerie Salis, Salzburg (Austria) – Mrs Joanne Toor Cummings, Feb. 1985 – Sale, Sotheby's, London, 29 Nov. 1988, lot 54 (col. ill.) – JPL Fine Arts, London – Sale, Christie's, New York, 30 April 1996, lot 22 (col. ill.) – Current whereabouts unknown.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 134 – Paris, Bernheim-Jeune, 1938, no. 41 – London, JPL, 1989, no. 40 (col. ill.).

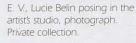
Description: Half-length profile of a fair-haired young woman posing for the artist in his studio. In the right foreground, in a light-coloured frame, is Vuillard's painting of Athis (Alfred Natanson) and Marthe Mellot sitting on a sofa of light-coloured wood at Villeneuve-sur-Yonne (The Conversation, VI-74). (JS)

X-56 In the Artist's Studio

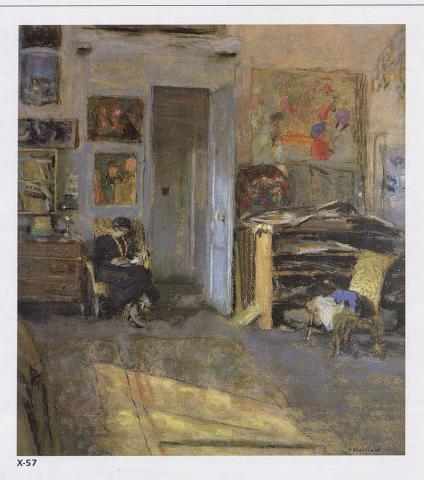
Pastel on paper, 69 × 52 cm Signed, lower left: *E Vuillard* Private collection **Provenance:** Purchased from the artist by Bernheim-Jeune, Paris (stock no. 20511, *L'Atelier*), 1 Dec. 1915, part of a lot – Gaston or Josse Bernheim, Paris, 21 Jan. 1916, with X-57, for 1,500 F the pair – Private collection.

Once again, Lucie Belin poses proudly in the studio. This time she is shown standing in front of paintings of which she is the subject, amongst which we can recognize *Lucie Belin's Smile* (X-45) and *Lucie Belin Seen from the Back* (X-52). Not long after this, the artist photographed her posing in front of the present pastel (see ill.). The love he bore this woman clearly inspired in him an almost infinite play of colours. Lying on the floor in the background of the photograph, the painting *Lucie Belin with a Biscuit* (X-46) can be seen.









X-57 Lucie Belin in the Artist's Studio

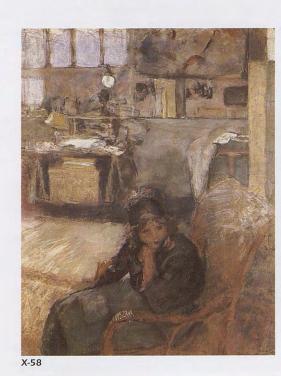
1915 Pastel on paper, 69.8 × 62.8 cm Signed, lower right: EVuillard Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 20511, Intérieur), 1 Dec. 1915, part of a lot - Gaston or Josse Bernheim, Paris, 21 Jan. 1916, with X-56, for 1,500 F the pair - Private collection.

Exhibitions: Paris, Bernheim-Jeune, 1953, no. 3; 1969, unnumbered; 1973, no. 32.

X-58 Model with a Black Turban

1915 Pastel on paper, 95×75 cm Stamp 1, lower right Current whereabouts unknown



Provenance: Artist's studio – Galerie Lefranc, Paris, c. 1943 - R. Margot-Noblemaire, Paris - Sale, Hôtel Drouot, Paris, 24 June 1988, lot 62 (col. ill.) - Current whereabouts unknown.

Description: An elevated view of the artist's studio, with a fair-haired model sitting in a wicker chair with her back to the light. The arm of the chair is highlighted with bright accents, the back of the chair with mauve. On the trestle table in the background are a jumble of objects and a lamp with a yellow shade; on the wall, the luminous globe of a bracket lamp and some artist's studies. Blue window-panes and diffused light. (AC)

X-59 Young Girl in Green Standing in the Studio

1915 Pastel on paper, 63 × 48 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio – Renou et Colle, Paris - Marlborough Fine Art, London, 1950 - George Prins, London - Lefevre, London, 1953 - O'Hana, London, 1953 - M. D. Olephant, Liverpool (Great Britain) – Marlborough Fine Art, London – François L. Schwartz, New York – Sale, Christie's, New York, 7 Nov. 2001, lot 428 (col. ill.) - Current whereabouts unknown.

Exhibition: London, Marlborough, 1950, no. 25.

Description: A young girl dressed in green, standing in a studio. At background right is a grey stove, the pipe from which runs parallel to the model's face. (AC)









X-60 Model in the Artist's Studio

c. 1915 Pastel on paper, 65 × 51 cm Stamp 1, lower right Private collection

Provenance: Artist's studio - Galerie Amante, Paris - Sale, Palais Galliera, Paris, 17 June 1965, lot 29 (ill.) - Sale, Palais Galliera, Paris, 23 March 1977, lot 93 (ill.), bought in - Private collection, Italy -Private collection.

Description: Half-length portrait of a fair-haired young woman, standing beside a window hung with a large, light-coloured curtain. Her arm is resting on the back of a chair, and she has a light-coloured headband in her hair. Traces of crushed red pastel at bottom left. (AC)

X-61 Woman with a Blue Toque

Oil on paper, mounted on cradled panel, 83.7×34.9 cm Stamp 1, lower right Fogg Art Museum, Harvard University, Cambridge (Massachusetts), 1958.277

Provenance: Artist's studio – Jacques Blot, Paris – Alfred Daber, Paris - Sam Salz, New York - Joseph Pulitzer, Jr., 2 May 1955, Saint Louis (Missouri) -Gift of Mr and Mrs Joseph Pulitzer, Jr., to the Fogg Art Museum, Harvard University, Cambridge, 1958.

Exhibitions: New York-Cambridge, 1957, no. 72 (ill.) - Boston, Symphony Hall, 1959.

Bibliography: Bernier 1967, p. 32.

Description: A woman in a blue toque and green overcoat, depicted full-face, her arms resting on the side of a sofa printed with roughly sketched motifs. Studio window in the left background, and a large hat with grey and green patches to the left. Only the bust of the woman is at all finished. (AC)

X-62 The Model

c. 1915 Pastel on paper, 54 × 43 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio – Galerie Renou, Paris, 1961 - Current whereabouts unknown.

Description: The model is depicted against the grey ground of the paper, standing with her right foot forward and her face in profile. She is wearing a dark-blue tailleur the double-breasted jacket of which is buttoned together with four white buttons. (JS)



X-63 The Model Standing in the Artist's Studio

1915
Pastel on paper, 73×59 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

Description: Standing at the centre of the composition is a fair-haired young woman in a dark skirt and white blouse, holding an item of clothing (possibly a hat) of the same colour as her skirt. Behind her in the background, rays of sunlight on the wall curiously colour the subject. Lined up on the right are some canvases and a large stretcher above which hangs a window curtain. Pink floor. (JS)

'Studio[,] model(,] tall fair-haired girl[,] pastel' (8 Nov. 1915¹).

¹ E. V., Journal, II.9, fol. 8v.



X-64

X-64 Fair-Haired Model on the Edge of an Armchair

1915
Pastel on paper, 43.5 × 48 cm
Stamp 1, lower left
Private collection

Provenance: Artist's studio – Private collection.

Exhibitions: Paris, Galerie Beaux-Arts, 1949 – Geneva-Zurich, 1950, no. 1 – London, Wildenstein, 1950, no. 1.

Description: The sitter is wearing a light-coloured blouse brilliantly lit about the shoulders; the face is rendered in half-tones, lightly tinged with pink. (AC)



X-65

X-65 In the Artist's Studio

c. 1915 Oil on cardboard, 65.5 × 67.5 cm Stamp 2, lower right Current whereabouts unknown

Provenance: Artist's studio – William B. Jaffe, New York – Harris Goldstein, Melrose Park, Philadelphia (Pennsylvania) – Sale, Sotheby's, New York, 2 May 1956, lot 83 (ill.) – Maxwell Gallery, San Francisco (California) – Morton Weinruss, Chicago (Illinois) – Richard L. Feigen & Co, Chicago and New York, 1980 – Lillian Heidenberg, New York, 1984 – Current whereabouts unknown.

Description: A dark-haired model in a green blouse and black tailleur, seated in a wicker chair. To the left is a stove; in the background, on the wall between the studio windows, an assortment of paintings. Partly cut off by a large brown and blue canvas behind the model is a mirror in which a facing window is reflected. (AC)

X-66 Model Sitting in Front of a Drawings Cabinet

c. 1915 Oil on cardboard, 50 × 119 cm Signed, lower right: *E Vuillard* Current whereabouts unknown

Provenance: Mme Luce Gerbaud, Paris – Mme Bela Hein, Paris – Knoedler, New York – Mrs Jack Amsterdam, United States, 1958 – Current whereabouts unknown.

We recognize the large cabinet for portfolios and works on paper in front of which Lucie Belin poses



X-6

in *Lucie Belin's Smile* (X-45). The format of this strange painting is that of an elongated decorative panel.

X-67 Model with Light-Coloured Eyes

c. 1915 Oil on cardboard, 30 × 27 cm Stamp 1, lower left Private collection, Paris Provenance: Artist's studio – Jacques Jaujard, Paris – Private collection, Paris – Sale, Hôtel Drouot, Paris, 5 Dec. 1990, lot 151 (col. ill.) – Galerie Berès, Paris – Private collection, Paris.

Description: Three-quarters view of a model in a mauve blouse with a green shoulder yoke, sitting with her hands in her lap. Her face is deftly executed in mauve-pink and grey-brown, with a fringe of uncombed hair over the forehead, and her figure is set round with patches of ochre. Behind her, seen in perspective, are some shelves touched with green shadows, on top of which is a red and white object. The cardboard shows through slightly. (AC)



X-6



X-68



X-69

X-68 A Model Warming Herself

c. 1915 Oil on cardboard, 30 × 53 cm Signed, lower right: *E. Vuillard* Current whereabouts unknown

Provenance: Artist's studio – Girard, Paris – Current whereabouts unknown.

Description: At the centre of the composition, shown in profile beneath the studio window of the boulevard Malesherbes, is a young woman in a hat and coat, seated on a rattan armchair by a glowing stove. Her umbrella rests against the drawings cabinet on the left. The oil has been diluted with a strong solution of turpentine. (JS)

X-69 Model with Black Eyebrows

c. 1915 Oil on cardboard, 78 × 52 cm Stamp 1, upper left Art market, London **Provenance**: Artist's studio – Private collection – JPL Fine Arts, and subsequently Neffe-Degandt Fine Art, its successor, London.

Exhibitions: Edinburgh, Royal Scottish Academy, 1948, no. 78 – London, JPL, 1988-89, no. 41 (col. ill.) – Lausanne, Vallotton, 1989, no. 12 (col. ill.) – Glasgow, Hardie, 1990, no. 28.

Description: The somewhat roughly executed bust of a dark-haired young woman with black eyebrows and dressed in black, against an ochre and grey background of painting racks. (AC)

X-70 Lili Lamy in a Black Suit and Green Tie

1915-16 Oil on cardboard, mounted on Masonite, 73.6 × 68.6 cm Stamp 1, lower right Current whereabouts unknown Provenance: Artist's studio – Galerie Renou et Poyet, Paris – Larry Aldrich, New York, c. 1959 – Aldrich sale, Sotheby's, New York, 30 Oct. 1963, lot 29 (ill.) – Mathilda and Emanuel M. Terner, New York – Sale, Christie's, New York, 10 Nov. 1999, lot 616 (col. ill.) – Sale, Christie's, New York, 9 Nov. 2000, lot 172 (col. ill.) – Current whereabouts unknown.

Exhibition: Richmond-Atlanta, 1959, no. 57 (ill.).

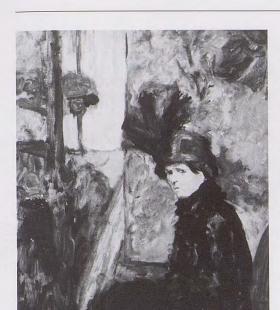
Description: A young woman in a dark tailleur, black hat and green tie, sitting in front of some canvases, clasping a pair of light-coloured gloves and a red handbag in her hands. Only her hands and part of her face are lit. A broadly executed study. (AC)

Vuillard mentions this model in his Journal for 11 and 17 December 1915. Behind her can be seen *Nude Seated on a Couch* (IX-102), a canvas he was reworking at the time.

¹ E. V., Journal, II.9, fol 16r. and 18r.



Y-70



X-71 The Plumed Shako, Lili Lamy

1915-16 Oil on cardboard, 40 × 32 cm Stamp 1, lower right Private collection

Provenance: Artist's studio – Private collection.

Description: Seated in profile, a woman in black wearing a hat adorned with an enormous black osprey looks round at the viewer with a defiant expression on her face. The face alone is carefully drawn and the studio in the background somewhat confused. (AC)

X-72 Woman with a Plumed Shako, Lili Lamy

1915-16 Pastel and glue-based distemper on

cardboard, 46.5 × 62 cm Signed, lower right: *E. Vuillard* Private collection, Switzerland

Provenance: Private collection, Paris – Galerie Hopkins-Thomas, Paris, 1995 – Private collection, Switzerland.

Description: Lili Lamy, dressed in black and with a grey scarf around her neck, sitting on a green sofa. Daylight coming in through the gap in the raised pink and yellow curtain highlights the arms of the sofa. In the left foreground is a trestle table with red and blue motifs. (IS)



X-72

X-73 Model with a Hat in Her Hand, Lili Lamy

1916
Oil on canvas, mounted on cradled panel,
46.5 × 33.5 cm
Signed, lower left: *E Vuillard*Musée Cantonal des Beaux-Arts,
Lausanne (Switzerland), Inv. 402

Provenance: Purchased from the artist by Dr Henri-Auguste Widmer, Lausanne, 5 April 1916 – Henri-Auguste Widmer bequest to the Musée Cantonal des Beaux-Arts, Lausanne, 1936.

Exhibitions: Lausanne, Vallotton, 1955 – St. Tropez-Lausanne, 2000-01, no. 79, p. 130 (col. ill.).

X-74 Model Combing Her Hair in the Studio

1916 Oil on cardboard, 58.5 × 46.5 cm Stamp 1, lower right Private collection, United States

Provenance: Artist's studio – Sale, Palais Galliera, Paris, 30 March 1968, lot 85 – Galerie Beyeler, Basle (Switzerland) – Sale, Galerie Motte, Geneva, 15 Nov. 1968, lot 21bis, bought in – Stephen Hahn Gallery, New York – Sale, Sotheby's, London, 2 July 1975, lot 90 (ill.), bought in – Sale, Sotheby's, New York, 19 May 1978, lot 303 (col. ill.) – Dr Bernard Zeltzer, Montreal (Quebec) – Dalzell Hatfield Gallery, Los Angeles (California) – Private collection, Japan – Private collection, United States.

Description: A dark-haired young woman in a dark dress and light-coloured blouse, fixing her hair. Grey daylight filters through the studio window to the left, and the surroundings are broadly sketched. Pink and grey face, with dark accents on the mouth and nose. (AC)

In Vuillard's Journal for 4 February 1916, we read: '[S]itting begun with L. Lamy[,] white effect[,] pose [with] raised arms in front of [the] window'.

¹ E. V., Journal, II.9, fol. 30v.





X-74

X-75 Bust of a Model

1916
Oil on canvas, 47 × 60 cm
Stamp 1, lower left
Private collection, South Africa

Provenance: Artist's studio – Galerie Beyeler, Basle (Switzerland) – Galerie de l'Élysée, Paris – Dorothy Cox, New Hope (Pennsylvania) – Roy Chalk – Sale, Sotheby's, London, 2 July 1974, lot 55 (col. ill.) – Nathan Matheson, Cape Town (South Africa); Cecily Matheson, Cape Town – Private collection, South Africa.

Exhibition: Paris, Charpentier, 1960, no. 113.

Description: The head and torso of a model posing in the artist's studio, against a colourful background of studies. The execution of the head is dazzling, a combination of grey, pink and green, with light falling from both sides. The bust and hand are a sketchy grey. The grey-green canvas ground shows through in many places. (AC)

X-76 Young Woman Reading

1916
Pastel on paper, 72 × 78 cm
Stamp 1, lower right
Private collection, London

Provenance: Artist's studio – Katia Pissarro, Paris – JPL Fine Arts, London – Private collection, London.

Exhibitions: Munich, Kunstverein, 1959, no. 45 (ill.) – London, JPL, spring 1980, no. 25 (col.ill.).

X-77 Pensive

1916
Pastel on paper, 35 × 30 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

Description: Head of a fair-haired young woman shown against a green ground and lit from the right. Her face tinted red in the dark areas, pink in the light and green on the neck. A quick sketch. (AC)



X-75



X-76



X-77



X-78 Model Reading

1916 Oil on cardboard, 14 × 9.5 cm Stamp 4, lower left Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

Description: A fair-haired woman in a white blouse, opening a book with a green spine. (AC)

X-79 Study of a Woman in an Orange Housecoat

1916 Oil on cardboard, mounted on cradled panel, 13.5 × 10 cm Stamp 4, lower right Private collection, Paris

Provenance: Artist's studio – Galerie Berès, Paris – Private collection, Paris.

Exhibition: Paris, Berès, 1988, n.p. (ill.).

Description: A dark-haired woman in a black blouse with a blue collar and a sort of orange housecoat in a lamp-lit, evening interior. Yellow-orange tone to the whole. (AC)



X-77

X-80 Seated Woman with Hands Clasped

1916
Oil on cardboard, mounted on cradled panel, 13 × 9 cm
Signed, upper left: *E. Vuillard*Private collection, Paris



1216

Provenance: Emmanuel Belval, Aix-en-Provence (France) – Belval sale (2nd session), Domaine du Prieuré, Aix-en-Provence, 25 Feb. 1942, lot 187 (ill.) – Alfred Daber, Paris – Private collection, Paris.

Exhibitions: Paris, Daber, 1947; 1954, no. 27.

Description: The sitter is dressed in a blue skirt and white blouse. (JS)

X-81 Woman Leaning with Her Elbow on an Arm of a Couch (study)

1916 Oil on cardboard, 16 × 10 cm Stamp 4, lower left Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

Description: A fair-haired woman in a white blouse, her elbow resting on the arm of a beige couch. The effect of shading is somewhat fugitive. (AC)



X-81



X-82

X-82 Small Portrait

1916 Oil on cardboard, 13.7 × 10.1 cm Stamp 1, lower right Private collection

Provenance: Artist's studio – JPL Fine Arts, London – Private collection.

Exhibition: Salzburg-London, 1991, no. 17 (col. ill.).



-83

X-83 Model in the Artist's Studio

1916 Oil on cardboard, 13.4 × 9.5 cm Stamp 1, lower right Private collection, United States

Provenance: Artist's studio – Wildenstein, New York – Sam Gallu, California, 1958 – Galerie St Etienne, New York, 1992 – Galerie Hopkins-Thomas, Paris, 1994 – Private collection, New York.

Exhibition: University Park, Museum of Art, 1981, no. 25 (ill.).

Description: The model stands on the far left, lit from the side by a window hung with a white curtain, her head slightly inclined above a bouquet of flowers on a table. (JS)

X-84 Profile

1916 Oil on cardboard, 14 × 10.5 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio – Private collection, Great Britain – Sale, Christie's, London, 6 Dec. 1983, lot 338 (ill.) – JPL Fine Arts, London – Private collection, London, 1984 – Sale, Christie's, New York,

12 Feb. 1987, lot 42 (col. ill.) – Sale, Christie's, New York, 11 May 1989, lot 278 (col. ill.) – Sale, Christie's, New York, 7 November 2001, lot 171 – Current whereabouts unknown.

Description: A dark-haired model wearing a black garment with a white lace collar. Her hair is parted and drawn into a bun, her cheek illuminated by light from the right as she presents her profile to us. (JS)

X-85 Pensive Model

1916 Oil on cardboard, 14 × 10 cm Stamp 4, upper left Private collection

Provenance: Artist's studio – Georges Maratier, Paris, 1948 – Private collection.

Description: The head of a dark-haired young woman, seen in profile with a dreamy expression on her face and her head resting in the palm of her hand. Pearly tones. (AC)



84



X-85





X-86 Bust of a Model in a Petticoat

1916 Oil on cardboard, mounted on cradled panel, 13×9 cm Signed, upper left: E. Vuillard Private collection, Paris

Provenance: Emmanuel Belval, Aix-en-Provence (France) - Belval sale (2nd session), Domaine du Prieuré, Aix-en-Provence, 25 Feb. 1942, lot 186 (ill.) - Galerie Alfred Daber, Paris - Private collection, Paris.

Exhibitions: Paris, Daber, 1947; 1954, no. 26.

Description: The model appears to be undressing. (JS)

X-87 Woman in a Petticoat Sitting on a Couch

1916 Oil on canvas, 12.5×11.6 cm Signed, lower right: E Vuillard Current whereabouts unknown

Provenance: Current whereabouts unknown.

X-88 Female Nude on a Couch

1916 Oil on cardboard, 10×14 cm Signed, lower left: E. Vuillard Current whereabouts unknown

Provenance: David David-Weill, Paris - Current whereabouts unknown.

Description: Side view of a model in black stockings. Her flesh is pink; her petticoat, tinged with green. (JS)





X-89 Seated Female Nude

1916 Oil on cardboard, 14 × 10 cm Signed, upper right: E Vuillard Current whereabouts unknown

Provenance: Gift from the artist in aid of the 'fund for clothing prisoners of war', Feb. 1916 - Georges Bernheim, Paris – Ernest May, Paris – Galerie Berès, Paris - Sale, Sotheby's, New York, 9 Nov. 1967, lot 133 (ill.) - Current whereabouts unknown.



X-90 Head of a Model

1916 Oil on cardboard, 24 × 15 cm Stamp 1, lower left Current whereabouts unknown

Provenance: Artist's studio - Wildenstein, New York, c. 1956 - Clara Rosa de Altamirano, New York -Current whereabouts unknown.

Exhibition: Caracas, Bellas Artes, Dec. 1956, no. 38.

Description: A model seen in three-quarters profile, her hair parted and coiled around the head. (JS)

X-91 Bust of a Female Nude [recto] Statuary [verso]

c. 1916 Oil on paper, mounted on cardboard, 58×28.5 cm Stamp 3, lower right Private collection

Provenance: Artist's studio – Claude Roger-Marx, Paris – Sale, Hôtel Drouot, Paris, 14 Dec. 2001, lot 243 (col. ill.) - Private collection.

X-92 The Pink Corset

c. 1916 Glue-based distemper on paper, mounted on canvas, 54×56 cm Stamp 1, lower right Private collection, New York

Provenance: Artist's studio - Alex Maguy, Paris -Sale, Christie's, London, 6 Dec. 1977, lot 123 (ill.) - Private collection, London - Lawrence Lever -Sale, Christie's, New York, 16 May 1979, lot 110 (ill.) - Private collection, New York.





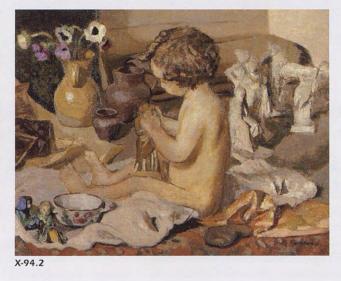


1218

1219







X-94.

X-93 to X-100 Frieze for Émile Lévy

X-93 Frieze for Émile Lévy (study for first version)

1915 Glue-based distemper on paper, 40×110 cm Current whereabouts unknown

Provenance: Artist's studio – Sale, Galerie Charpentier, Paris, 23 June 1960, lot 87 (ill.) – Current whereabouts unknown.

X-94 Frieze for Émile Lévy (first version)

1915 Oil on canvas, 42.5 × 115 cm Current whereabouts unknown Common provenance: Artist's studio – Wildenstein, New York – Private collection – Cut in half (X-94.1 and X-94.2).

Bibliography: Groom 1993, p. 198, figs. 320a-b.

Description: A fair-haired and a dark-haired child seated facing one another, playing, the one on the left with brightly coloured threads of tapestry, the other with modelling clay. In the right half the colours are bright and the child is rendered in pink flesh-tones; in the left half, the colours are more subdued and the child's flesh is rendered in a cold half-tone. To the right of centre is a jug of anemones on the green ground of a portfolio; on the far right, a group of statuettes. (AC)

X-94.1 Frieze for Émile Lévy (left half)

1915 Oil on canvas, 42.5 × 57.2 cm Stamp 1, lower left Current whereabouts unknown

Provenance: Artist's studio – Wildenstein, New York – Private collection – Current whereabouts unknown.

X-94.2 Frieze for Émile Lévy, called Child with Flowers (right half)

1915 Oil on canvas, 42.5 × 57.2 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio – Wildenstein, New York – Private collection – Sale, Sotheby's, New York, 13 Nov. 1997, lot 278 (col. ill.) – Current whereabouts unknown.

X-95

Frieze for Émile Lévy (sketch 1 for second version)

1915
Pastel on paper, 40.5 × 57.5 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio - Private collection.

X-96 Frieze for Émile Lévy (sketch 2 for second version)

1915
Pastel on paper, 39 × 52.5 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

X-97 Frieze for Émile Lévy (sketch 3 for second version)

1915
Pastel on paper, 40 × 109 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.







X-98 Frieze for Émile Lévy (second version)

1915
Oil on paper, mounted on canvas,
43 × 109 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

Exhibition: Tokyo-Osaka-Fukuoka, 1979-80, no. 83



X-98



X-99 Frieze for Émile Lévy (study for final version)

1915 Pastel on paper, 41 × 110 cm Stamp 1, lower right Private collection

Provenance: Artist's studio – Hallsborough Galleries, London – Sale, Sotheby's, London, 1 Dec. 1965, lot 123 (ill.), bought in – Galerie Römer, Zurich (Switzerland), 1983 – Private collection.

Exhibition: Rome, Studio A, 1964 (ill.).

Description: This slender composition is more tightly drawn than the earlier versions and the shades are warmer. The tones of the ribbons with which the child on the left is playing have been changed, and the jug on the green ground of the portfolio has been emptied of its flowers. The side motifs have likewise been changed. (AC)

X-100 Frieze for Émile Lévy (final version)

1915; reworked in 1916 Oil on cardboard, 40 × 112 cm Signed, lower right: *E Vuillard* Musée Cantonal des Beaux-Arts, Lausanne (Switzerland), Inv. 400

Provenance: Commissioned from the artist by Émile Lévy, for his office at 73 rue Claude Bernard, Paris, 1915; unfinished at the time of Lévy's death on 23 Jan. 1916 – Dr Henri-Auguste Widmer, Lausanne, 7 March 1916 – Widmer bequest to the Musée Cantonal des Beaux-Arts, Lausanne, 1936.

Exhibitions: Basle, Kunsthalle, 1949, no. 193 – Lausanne, 2000-01, no. 76.

The first mention of a commission for a decorative frieze from Émile Lévy appears in the artist's Journal for 5 February, 1915: 'at Émile Lévy's[,] question [of] decorative art[,] asks me again [for a] small panel'.1 Lévy was the proprietor of a printing-shop situated at 73 rue Claude Bernard, in the fifth arrondissement of Paris. The subject was a most unusual one for Vuillard: two babies playing, surrounded by tapestry-works, statuettes and a jug of anemones. The painter was once again influenced by eighteenth-century overdoors depicting putti at play surrounded by plant motifs. Boucher painted several works of this kind, as did Le Moyne; of the latter one thinks of his Allegory of Painting, today in the Pushkin Museum (see ill). One anecdote in particular deserves mention: the infant on the right is in all likelihood Lucie Belin's son, whom Vuillard specifically refers to in





Detail of X-100

his Journal: 'Lucie Ralph. [C]ontinue working on the Lévy panel in his presence[,] arranging the wools, session all afternoon [with the] child'.2 This astonishing, horizontal panel is certainly one of those which posed the greatest difficulties for Vuillard and, paradoxically, for one of his less accomplished works, fills page after page of his Journal. It was the range of colours that gave him the most trouble; he began, therefore, with a grisaille of monochrome greys, returning to it time and time and again and struggling to define an overall harmony for several weeks. Allusions to the Old Masters are frequent. He keeps coming back to line in Michelangelo's drawing: 'photo of Michelangelo. [I]dea of linear design[,] line[,] sinuosity'.3 Vuillard, who possessed several photographic reproductions of works by the master of the Sistine Chapel, including the celebrated Cumaean Sybil, is very likely alluding here to the Doni Madonna or Tondo Donia in which the Madonna holds out an adorable infant Christ to St Joseph. Strangely, he gathers together recollections of Puvis and Degas, and then - why not? - even goes back to the Old Masters: 'preoccupations [with?] support[,] decorative figures by Rubens, Titian,

Veronese. The decorative sense, certain broadnesses (to the point of blandness) of execution enabling [them] to employ all [kinds of] objects[,] their subject being their [manner of] execution'. The question of matching the colours torments him all through

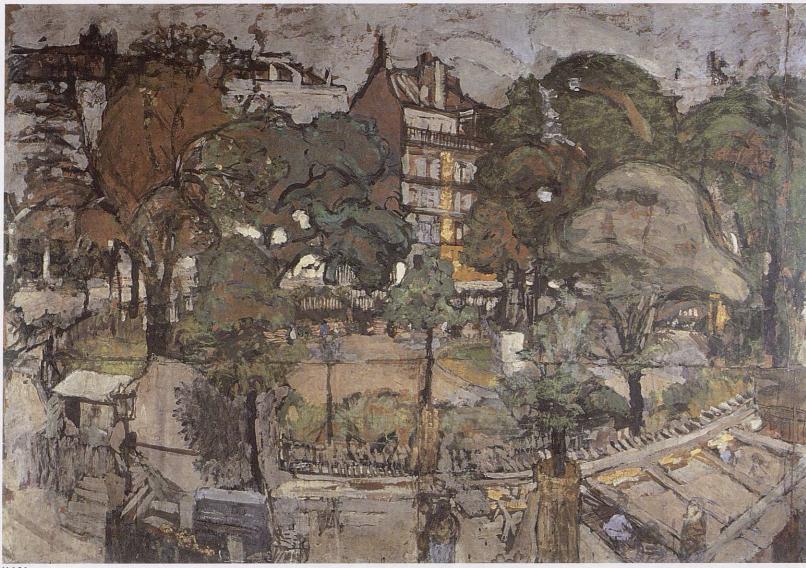


François Le Moyne, *Allegory of Painting*, oil on canvas. Pushkin Museum, Moscow.

March 1915, after which he admits to a certain bafflement: 'disgust', 'helplessness', 'poor effect of [my] painting'. It was the 'First World War' syndrome: a want of inspiration. He consults Bonnard, who has very little to say about his friend's 'kindergarten': 'show Bonnard my work[,] he remains silent'. Bonnard's

reaction is understandable. Vuillard's final reworkings tend to emphasize simple, unmodelled forms, what the artist himself described as his 'revolution à la David'. The 'finished' panel was delivered on 18 September 1915, but Vuillard went on touching it up until the sudden death of his patron on 26 January 1916. Some time after this, Dr Widmer (see *Dr Widmer*, XI-253) offered to acquire the panel for 500 francs. Vuillard accepted his offer but continued touching it up until April 1916, at which time it entered Dr Widmer's collection in Switzerland.

- E. V., Journal, II.7, fol. 71r.
- ² Ibid., 8 April 1915, II.8, fol. 6r. and 6v.
- ³ Ibid., 22 Feb. 1915, II.7, fol. 79r.
- ⁴ Michelangelo, *Doni Madonna* or *Tondo Doni*, distemper on wood. Uffizi Gallery, Florence.
- ⁵ E. V., Journal, 11 March 1915, II.7, fol. 85r. and 86r.
- 6 Ibid., 3 April 1915, II.8, fol. 4v.
- Ibid., 8 April 1915, II.8, fol. 6r. and 6v.



X-101 Square Berlioz (sketch)

Glue-based distemper on paper, mounted on canvas, 160×230 cm Musées de la Cour d'Or, Metz (France), D.164

Provenance: Artist's studio – Jacques Salomon, Paris - Gift from Jacques Salomon to the Musées Nationaux, Paris, 1946, (AM 2632 P); deposited by the State with the Musées de Metz, 6 July 1946.

Exhibition: Paris, Charpentier, June-Sept. 1943, no. 150.

Bibliography: Roger-Marx 1944, n.p. (ill.) -Salomon 1945, p. 108 - Vergnet-Ruiz, Laclotte 1962, p. 256.

Description: The first version of the famous painting (X-102). The execution of the dark-green foliage is more sketchy than in the final composition, being treated in

masses. In the shadowed foreground are roadworks set up beside the curved pavement; in the background, grey houses under a flat sky. The building in the middle is lit vertically by a yellow stream of sunlight. (AC)

X-102 Square Berlioz

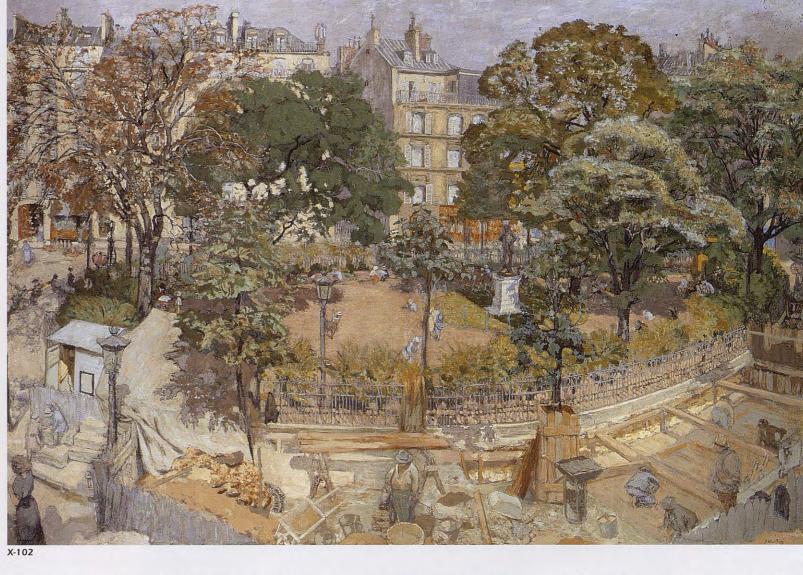
1915; reworked in 1923 Glue-based distemper on canvas, 162.6×228.6 cm Signed, lower right: E. Vuillard The Metropolitan Museum of Art, New York, L.1996.83

Provenance: Commissioned from the artist by Émile Lévy, 1915; unfinished at the time of Lévy's death on 23 Jan. 1916 - Marcel Kapferer, Paris, 18 Feb. 1923; on loan to the Musée du Luxembourg, Paris, 1929-30 - Wildenstein, New York - Mrs Lita A. Hazen, 1966; Estate of Lita A. Hazen, California, 1994 - Sale, Sotheby's, New York, 1 May 1996, lot 16 (col. ill.) - Private collection, New York -

Promised gift of an anonymous donor to The Metropolitan Museum of Art, New York.

Exhibitions: Paris, Petit, March 1916 - Zurich, Kunsthaus, 1917, no. 358 - Pittsburgh, Carnegie, 1922, no. 228 - Paris, Musée des Arts Décoratifs, 1923 -Paris, Grand Palais, 1928, no. 2380 - New York, Seligmann, 1930, no. 20 - Zurich, Kunsthaus, 1932, no. 167 - Paris, Musée des Arts Décoratifs, 1938, no. 161 - New York, 1954, pp. 84 (ill.), 103 - New York, Wildenstein, Oct.-Nov. 1964, no. 47 (ill.) -New York, The Metropolitan Museum of Art, 2001, no. 83, p.246 (col. ill.).

Bibliography: Cicerone, no. 24, 1928 p. 802 (ill.) -Alexandre 1929, p. 394 (ill.) - Basler, Kunstler, 1929, pl. 60 - Paris, Luxembourg, 1929, p. 30, salle 5, no. 3 - Rey 1930, p. 101 - Coolus 1938, p. 23 (ill.) -Dessin, no. 10, April 1938, p. 559 (ill.) - Bulletin des Musées de France, no. 4, May 1938, p. 65 (ill.) - Roger-Marx 1939b, p. 156 (ill.) - Bell 1940, p. 43 (ill.) - Roger-Marx 1945b, p. 3 (ill.) - Salomon 1945, p. 108 - Roger-Marx 1946a, pp. 141-142, 155-156, 188 (col. ill.); 1948c, p. 21, pl. 49 - Schweicher 1949, pp. 59, 83-85 - Ritchie 1954, p. 26 - Jardin des arts, no. 161, April 1968 p. 80 (ill.) - Le Spec-



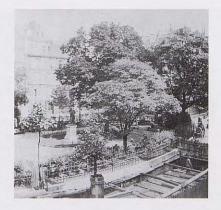
tacle du monde, no. 78, Sept. 1968, p. 106 (ill.) – Preston 1971, p. 134 (col. ill.) – Groom 2001, pp. 245-246 (col. ill.), 247 - Rewald 2001, pp. 76 (col. ill.), 77.

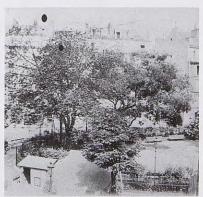
'In front of the narrow ring of stone and iron that stands guard around the garden, a welter of objects - spades, tubs, wheelbarrows, sieves, funnels, sacks of cement, paving stones, timber, tarpaulins, palings - contrasts planes and values, while, watched over by a foreman, a team of workers hunched over the ground clarifies the meaning of these peaceful barricades. This organized disorder, this symphony of chalky, cold tones made precious by their closeness and diversity, this casual animation, make all the more powerful the affinity between houses and sky, tree and pathway, pathway and statue, the radiance of a day that is a fair summary of other days, the usual wonders of the summer months, the warmth of

the greens suspended in space and the happy radiance of the rejuvenated facades.'1 We have drawn on Claude Roger-Marx's description to introduce this painting, for we do not share the enthusiasm of that writer – and bizarrely of contemporary commentators as well – for this large panel which, though clearly very beautiful like all Vuillard's work, in no way surpasses - does not even renew - the staggering inventiveness of the Chapin Screen (IX-165) or the Bernstein Panels (VII-515.1 to 516.4). Vuillard continued to make pastel and charcoal sketches of the square viewed from various angles, recording, tracking, hunting down the changes of weather and season of this perfect oval to which he would remain attached right up to his death. This large panel, however, is the last monumental work Vuillard would devote to the subject, and the vantage-point it adopts, when compared to

the extraordinary tricks of perspective developed in the tall, narrow Bernstein Panels, where the eye has to fill in what the painter does not show us – or, alternatively, to the happy bustle of the Chapin Screen, where the square is a pure choreography of the victory of spring - is extremely sober. Moreover, for us, the viewers, it is a pity that Vuillard had decided to change apartment, moving down from the fourth to the second floor, even though, as Gloria Groom observes, the result was 'a more direct engagement with the square'.2 He began work there in July 1915: 'all day alone[,] undertake large distemper sketch. [S]quare, on paper'. That same summer, he started on the painting in his boulevard Malesherbes studio, not only on account of the composition's large dimensions, but also because he was right in the middle of the passionate period of his relationship with Lucie Belin, and there could

be no question of taking her to the apartment he shared with his mother. Part of the time, therefore, he lived in the studio. On 24 July, he confessed: 'return to the rue de Calais[,] sketch ... go to the studio[,] long session [on the] panel [of the] square[,] while waiting for Ralph[,]4 who doesn't turn up. Alone in the studio till 7 o'clock.[,] take advantage of this to work, precision of details[,] moving little by little towards an effect'. This time, he chose as his subject the maintenance work being done around the gardens of the place Vintimille, known as the square Berlioz, which had begun that summer and doubtless spilled over into the autumn of 1915. The only workers left in Paris during the war were those who could not go up to the front for medical reasons. It was rather unusual, therefore, to see a group of men working, and this may have been one of the aspects of the scene that struck Vuillard at the time. Unlike certain contemporary researchers, however, we see no reason to conclude from this that the painting is an allegory of the 1914 war effort. Despite its plastic beauty, despite the impressive manner in which a fish-eye effect is used to underscore its monumental dimension, despite the delicate gradations of every conceivable shade of green for the vegetation, the composition strikes us as a distinct step back when compared with the two factories (see The War Factory, Evening Light, X-32.1 and The War Factory, Daylight, X-32.2) that Vuillard was to paint a few months later for Lazare Lévi (no relation to Émile) or with the Greenery (XI-1) of 1918. As always, Vuillard drew on several photographs (see ills.) to pin down the passage of the seasons, since he had started work on the painting in the middle of summer. On 1 August he noted: 'session [in] the morning [in the] studio[,] the bottom part of the painting[,] the chaps[,] a good deal of drive[,] bias [for] crude objects'.6 In time, however, the tree on the left began to shed its leaves, which means that it was already early autumn. On 13 September he noted: 'visit [from] É. Lévy [who is] disappointed [by] the way the large panel looks at present'. Five days later he wrote: 'studio[,] desire to conclude, telephone É. Lévy ... studio. É. Lévy, we take panel round to his office[,] different purpose than planned, stay a good while'.8





E. V., Photographs of Square Berlioz.

During the war, Vuillard was in even direr financial straits than usual, and on 8 November, he confessed: 'at night, go round to É. Lévy's[,] express my embarrassment concerning our account[,] his kindness. Settle the question of the 200F'.9 The sudden death of his patron on 23 January 1916 came as a great shock to the painter, though from the very outset, Émile Lévy had not cared much for the Square Berlioz. The large panel was later acquired by Vuillard's friend, the collector Marcel Kapferer, who lent it to the Musée du Luxembourg when it reopened on 25 February 1929 as the 'Musée des Artistes Vivants' with an exhibition of painters of the modern school. Gloria Groom has given a remarkable account of the painting's itinerary thereafter. In February 1929, one Monsieur Koechlin, president of the National Museums, offered to acquire it on behalf of the French State. Vuillard was extremely reluctant, arguing that Kapferer might be unhappy to part with it. Later, he admitted that he did not wish to be represented in a national museum by the work in question: 'Permit me to be frank, as I mentioned to you in my first letter, I would prefer to be represented in an official museum by a different kind of painting than my Place

Vintimille [sic]'.10 Relations with Koechlin soured, but at bottom Vuillard's decision was salutary, for it enabled the French State to purchase the three central panels of the Public Gardens at the sale of the Alexandre Natanson collection, an altogether more important acquisition than this painting of the place Vintimille.

- ¹ Roger-Marx 1946a, p. 156.
- Groom 2001, p. 245.
- ³ E. V., Journal, 11 July 1915, II.8, fol. 31r.
- ⁴ Lucie Belin's stage name was Lucie Ralph.
- ⁵ E. V., Journal, II.8, fol. 32v.
- 6 Ibid., fol. 33v. 7 Ibid., fol. 51r.
- 8 Ibid., fol. 51v. and 52r.
- 9 Ibid., II.9, fol. 8v.
- 10 Letter from E. V. to Koechlin, 22 Feb. 1929, in Groom 1993,

X-103 The Square

1915

Pastel on paper, 52.5×50 cm Stamp 1, lower right Current whereabouts unknown

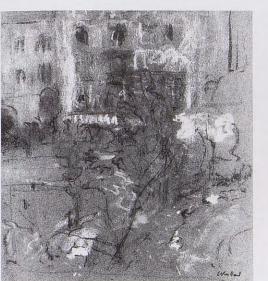
Provenance: Artist's studio – Private collection – Sale, Sotheby's, London, 4 April 1990, lot 116 (col. ill.) - Current whereabouts unknown.

Exhibitions: Paris, L'Œil, 1963, no. 23 (ill.) - Rotterdam, Boijmans Van Beuningen, 1963, no. 113.

Bibliography: L'Œil, no. 100, April 1963, p. 23 (ill.).

Description: Beneath a clump of trees, raking light enlivens some light patches, the yellow palings of the roadworks and the grass of the square. Bathed in golden sunlight, the tree on the right takes on a soft, airy appearance against the grey background of houses. (AC)





X-104 The Square through the Window

1915

Pastel on paper, 26 × 23 cm Signed, lower right: EVuillard Private collection, Luxemburg

Provenance: Artist's studio - Galerie Berès, Paris, 1970 - Private collection, Switzerland, 1976 - Sale, Galerie Koller, Zurich, 12 Nov. 1976, lot 5168 (ill.) - Sale, Sotheby's, London, 4 April 1979, lot 227 (ill.)

- Private collection, Luxemburg.



Description: View of the square, with light-green trees and houses opposite. (AC)

X-105 Square Berlioz, Place Vintimille

1915

Pastel on paper, 40×50 cm Signed, lower right: E Vuillard Current whereabouts unknown

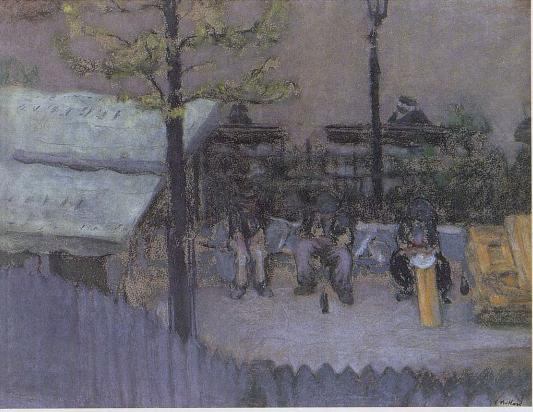
Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 20497, Square Vintimille), 28 Oct. 1915, 300 F - Paul Vallotton, Lausanne (Switzerland), 31 Dec. 1916, part of a lot - Current whereabouts unknown.

X-106 The Labourers' Meal, Square Berlioz

Pastel on paper, 49.5×64.5 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio - Sale, Palais Galliera, Paris, 16 June 1969, lot 36 (ill.) - Sale, Galerie Motte, Geneva, 2 July 1971, lot 345 (col. ill.) - Sale, Galerie Koller, Zurich, 12 Nov. 1971, lot 3041 (ill.) - Sale, Christie's, London, 8 Dec. 1999, lot 243 (col. ill.), bought in - Sale, Sotheby's, London, 25 Oct. 2000, lot 15 (col. ill.) - Current whereabouts unknown.

Description: In the foreground is a grey picket fence, and, behind this, between a shimmering green roof on the left and a heap of shiny yellow timber on the right, a group of three seated workers. Behind them can be seen the railings of the square and benches with people sitting on them. The scene is bisected by two dark verticals: one a lamp, the other a small tree, its green branches delineated against the mauve-grey background.





X-107 Square Berlioz

1915 Glue-based distemper on canvas, 44.8 × 76.2 cm Signed, lower right: *E. Vuillard* Current whereabouts unknown

Provenance: Paul Rosenberg, New York – Sam Salz, New York – Knoedler, New York – Gilbert Kahn, United States, 1949 – Sale, Sotheby's, Tokyo, 12 Nov. 1996, lot 22 (col. ill.) – Current whereabouts unknown.

X-108 Square Berlioz

c. 1915
Pastel on paper, dimensions unknown
Stamp 4, lower right
Private collection, Great Britain

Provenance: Artist's studio – Katia Pissarro, Paris, 1984 – JPL Fine Arts, London – Private collection, Great Britain.

X-109 Square Berlioz

c. 1915
Pastel on paper, 16.3 × 21.5 cm
Stamp 4, lower left
Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.



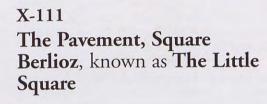


X-109

X-110 Square Berlioz

c. 1915
Pastel on paper, 28.9 × 47.8 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Sale, Hôtel Drouot, Paris, 4 Dec. 1986, lot 22 (col. ill.) – Sale, Hôtel Drouot, Paris, 22 June 1987, lot 328 (col. ill.) – Current whereabouts unknown.



1915-16 Glue-based distemper on paper, 105 × 75 cm Palais de l'Élysée, Paris

Provenance: Artist's studio; M. and Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Roussel gift to the French State, 1941; deposited with the Musée National d'Art Moderne, Paris, 1941; deposited with the Palais de l'Élysée, Paris, 28 Sept. 1955.

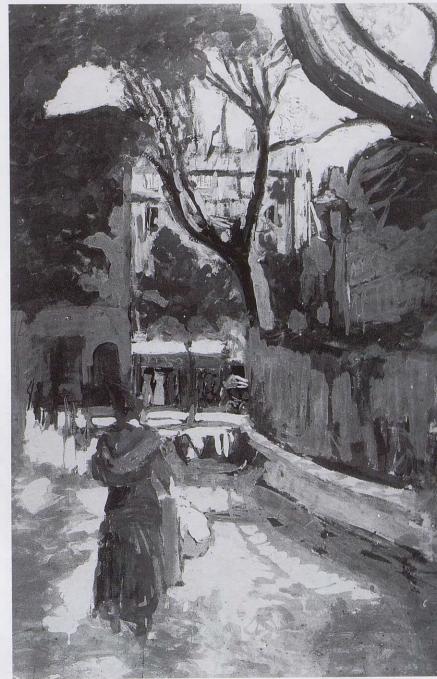
Exhibitions: Paris, Orangerie, 1941-42, no. 39 – Liège-Ghent-Luxemburg, 1948, no. 39.

Bibliography: Dorival 1942, pp. 6 (ill.), 7; 1943, p. 168 – Roger-Marx 1946a, p. 158 – Cassou, Dorival, Homolle 1947, p. 16, no. 55; 1954, p. 166.

Description: A woman seen from behind walking throught the square, with a yellow fur around her neck and an ochre box under her arm. In the background is the fashion shop of the rue de Douai, with red and green mannequins outlined in the window. A bright-red 'taxi de la Marne' can be seen. It is a spring morning, and sunlight casts a pink patch on the tree-trunk on the right and plays in the acid-green of the branches. Study for X-112. (JS)

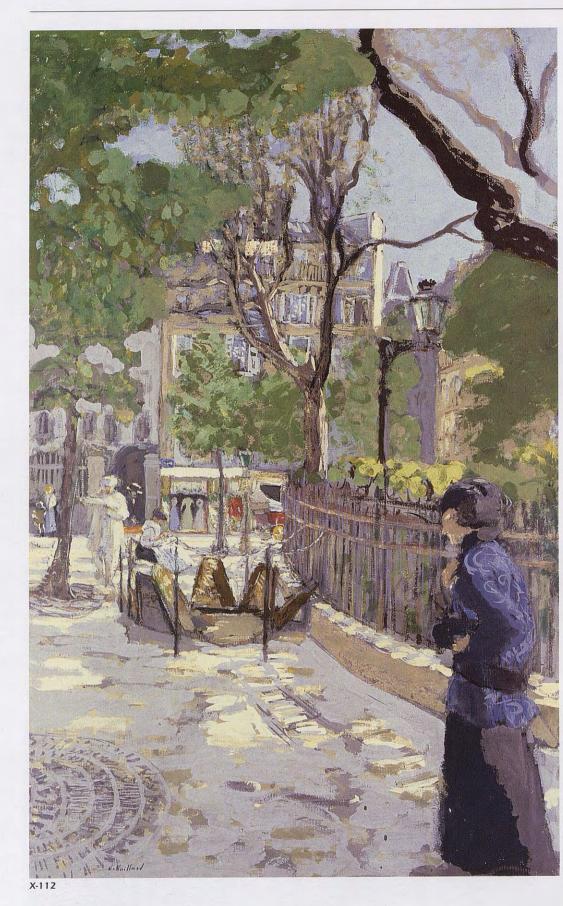






Y-111

1229



X-112 Place Vintimille

1915-16

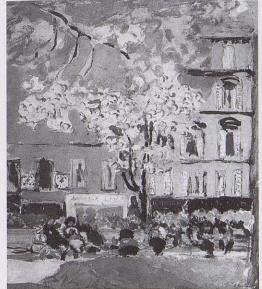
Distemper on cardboard, 102.8 × 64.8 cm Signed, lower left: *E. Vuillard* Current whereabouts unknown

Provenance: Artist's studio – Mme René Lecomte (née Pellerin), Paris, c. 1934-36 – Sale, Christie's, New York, 8 Nov. 2000, lot 48 (col. ill.) – Current whereabouts unknown.

Exhibitions: Paris, Charpentier, 1948, no. 55 – Paris, Orangerie, 1968, no. 139 (ill.).

Bibliography: Salomon 1961, p. 125 (col. ill.); 1968, p. 135 (col. ill.) – *Plaisir de France*, no. 355, May 1968, p. 15 (col. ill.), fig. 9 – Exhib. cat., Toronto-San Francisco-Chicago, 1971-72, no. 70 (ill.) – Rewald 2001, p. 79 (col. ill.).

Description: A composition that has all the poetry of a spring morning in Paris, depicting the esplanade of the place Vintimille and the square Berlioz to the right. The sunlight dappling the pavement is reflected in the face of the young woman walking along, dressed in blue, her hand to her neck. In the left foreground, the grid of a tree and, near the opening of a drain, a plasterer advancing towards us, reading a newspaper. In the background are the houses and boutiques of the rue de Douai; in one of the shop windows some brightly lit mannequins can be seen. A red'taxi de la Marne' brings out the acid-green of the foliage in the azure sky criss-crossed by black branches. (JS)



X-113

X-113 Women Sitting on Benches in Square Berlioz

c. 1915-16 Glue-based distemper on paper, mounted on canvas, 52 × 45 cm Stamp 1, lower right Private collection Provenance: Artist's studio – Martin Fabiani, Paris, 1942 – Galerie Schmit, Paris, 1987 – Gratiolet-Duhamel, Neuilly-sur-Seine (France) – Private collection.

Description: A composition in two tones in which the yellow-green of the leaves interacts with the grey-pink of the houses. In the foreground the two tones are juxtaposed in the dark area circumscribed by a pink path; the latter is lined with grey and brown figures linked together by a small accent of blue at the centre, and of red on the left in the dress worn by the little girl and in the crosses on the sign in the background. (AC)

X-114

Nursemaids in the Public Garden

c. 1915-16
Pastel and charcoal on paper,
28.5 × 20.5 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Sale, Sotheby's, London, 2 Dec. 1981, lot 181 (ill.) – Sale, Sotheby's, London, 5 Dec. 1984, lot 317 (ill.) – Sale, De Vuyst, Lokeren (Belgium), 19 Oct. 1985, lot 435 (col. ill.) – Sale, Christie's, London, 25 March 1986, lot 208

(col. ill.) – Sale, Christie's, New York, 11 Nov. 1987, lot 148 (col. ill.) – Sale, Christie's, New York, 6 May 1998, lot 252 (col. ill.), bought in – Current whereabouts unknown.

X-115 Square Berlioz

c. 1915-16

Pastel on paper, 22.5 × 23.5 cm Stamp 4, lower right Current whereabouts unknown

Provenance: Artist's studio – Arnoé, Paris, 1968 – Current whereabouts unknown.



X-114



X-115



X-116 Square Berlioz

c. 1915-16 Pastel on grey paper, 23.5 × 28.5 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio - Girard, Paris - Current whereabouts unknown.

Description: Two figures sitting under umbrellas on

X-117 Square Berlioz

c. 1915-16 Pastel and charcoal on paper, 19 × 38 cm Stamp 3, lower right Art market, Paris

Provenance: Artist's studio - Dr Scott Brown, London – Sale, Phillips, London, 2 Dec. 1985, lot 12 (ill.) - Sale, Sotheby's, London, 20 May 1987, lot 12 (ill.) – Dr. Anton C. R. Dreesmann, Amsterdam – Sale, Christie's, London, 9 April 2002, lot 89 (col. ill.) – Galerie Bellier, Paris.

Exhibition: Paris, Galerie Beaux-Arts, 1949.

Description: The square Berlioz, seen from the window of the rue de Calais, the otherwise lacklustre foliage and ground splashed with late afternoon sunlight. (JS)

X-118 Square Berlioz

c. 1915-16 Pastel on paper, 19.5 × 39 cm Stamp 3, lower right Current whereabouts unknown

Provenance: Artist's studio - Dr Scott Brown, London - Sale, Phillips, London, 2 Dec. 1985, lot 11 (col. ill.) - Current whereabouts unknown.

Exhibition: Paris, Galerie Beaux-Arts, 1949.

Description: A view from the rue de Calais of the square Berlioz, all but drained of colour. The cold tones of the house on the left contrast with the warm light of the setting sun on the wall to the right. In the centre of the green lawn the pedestal of the statue of Berlioz can be seen. The grey paper shows through in places.

X-119 Place Vintimille

c. 1915-16 Pastel on paper, 92.5 × 193 cm Stamp 1, lower right Private collection, Germany

Provenance: Artist's studio - Private collection, France – Private collection, Germany.

Exhibitions: London, JPL, 1985, no. 16 (col. ill.) - Melbourne-Sydney, 1985, no. 42 (ill.) - Berlin, Werner, 1992, no. 9 (col. ill.) - Munich-Hamburg, 2001-02, no.11, p. 69 (col. ill.).









X-120 Square Berlioz

1915-16 Pastel on paper, 31.5×50 cm Signed, lower right: E Vuillard Private collection, Switzerland

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 21722, Square Vintimille), 13 Oct. 1919, in exchange for VIII-341 estimated at 460 F – Arthur Hahnloser, Winterthur (Switzerland), 30 Oct. 1919, 2,200 F - Private collection, Switzerland.

Exhibitions: Winterthur, Kunstmuseum, 1916, no. 196 - Zurich, Kunsthaus, 1932, no. 166 - Zurich-Bremen-Bielefeld, 1982-83, no. 187 (col. ill.) - Winterthur, Villa Flora, 2001-02, no. 67, p. 55 (col. ill.) – Munich-Hamburg, 2001-02, no.12, p. 68 (col. ill.).

Bibliography: Perucchi-Petri, exhib. cat., Winterthur, 2000-01, pp. 54, 55 (col. ill.).

X-121 Square Berlioz

Glue-based distemper on canvas, 92×195 cm Signed and dated, lower right: E. Vuillard 16 Private collection

Provenance: Commissioned from the artist by Mme Antonin Gosset, Paris, Sept. 1916, and installed on 18 Oct. 1916 - Private collection.

Description: The square Berlioz, drably lit and dotted with silhouettes going about their daily lives. Between the subdued green foliage of the trees the houses of the rue de Bruxelles can be seen. (JS)









X-122 to X-124 Preliminary sketches for The Laroche Panels

X-122 The Square (preliminary sketch)

Pastel and glue-based distemper on paper, mounted on canvas, 99 × 49 cm Stamp 1, lower left Current whereabouts unknown

Provenance: Artist's studio - Galerie Bellier, Paris - Current whereabouts unknown.

Exhibitions: London, Wildenstein, 1954, no. 118 - Vevey, Musée Jenisch, 1954, no. 216 - London, Wildenstein, 1964 – Japan, travelling exhib., 1977-78, no. 53 (col. ill.) - Paris, Bellier, 1988, no. 66.

Description: Two young women dressed in grey and blue, seated on an ochre-coloured bench overhung with foliage, with a child standing next to them. The tall buildings surrounding the square have been replaced by the details of the foliage, and, in the centre can be seen a finely shaded grey sky and a house on a slope, the right side of which is sunlit. The ground is rendered in mauve and ochre. (AC)

X-123 The Bench (preliminary sketch)

Pastel and glue-based distemper on paper, mounted on canvas, 98 × 76.5 cm Stamp 1, lower left Current whereabouts unknown

Provenance: Artist's studio - Galerie Bellier, Paris - Current whereabouts unknown.

Exhibitions: London, Wildenstein, 1954, no. 118 - Vevey, Musée Jenisch, 1954, no. 216 - London, Wildenstein, 1964 - Japan, travelling exhib., 1977-78, no. 52 (col. ill.) - Paris, Bellier, 1988, no. 66.

Description: A view of the square, with two young girls seated on a bench at bottom left, one in white, the other in grey and soft blue. The front of a house in shadow, with light playing in the windows and illuminating the foliage on the right. Sketched on the far right is a figure reading. (AC)

X-124 The Kiosk (preliminary sketch)

Pastel and glue-based distemper on paper, mounted on canvas, 99 × 49 cm Stamp 1, lower left Current whereabouts unknown

Provenance: Artist's studio - Galerie Bellier, Paris - Current whereabouts unknown.

Exhibitions: London, Wildenstein, 1954, no. 118 - Vevey, Musée Jenisch, 1954, no. 216 - London, Wildenstein, 1964 - Japan, travelling exhib., 1977-78, no. 54 (col. ill.) - Paris, Bellier, 1988, no. 66.

Description: A view of the square Berlioz, with a yellow and green kiosk at bottom left and the corner of a house looming up at the end of the day at top right. Seated in the foreground is a woman in a mauve hat and black dress, reading. A highly expressive drawing, with accents of black. (AC)



X-125.1 to 125.3 The Laroche Panels

Glue-based distemper on canvas

Common provenance: Commissioned from the artist by Jean Laroche, May 1917, 6,000 F for the series; returned to the artist on 31 Oct. 1917 to be reworked; Jean Laroche, Paris, Feb. 1918, remainder of 3,000 F for the series of three - Dr Henri Vaquez, Paris, March 1918.

Common exhibition: Paris, Charpentier, 1927.

Common bibliography: Salomon 1961, pp. 109-111 (col. ill.).

X-125.1 The Square

1917; reworked in October 1917 and in 1918 100×78 cm Signed, lower left: E. Vuillard Private collection, United States

Provenance: [See common provenance] - Sale, Galerie Charpentier, Paris, 14 June 1957, lot 100 (ill.) - Hector Brame, Paris - Charles S. Payson, Manhasset, Long Island (New York); Payson Family Collection, New York - Private collection, UnitExhibitions: [See common exhibition] - New Haven, Yale, 1960, no. 65 (ill.) - New York, The Metropolitan Museum of Art, summer 1960, no. 133.





X-125.3

X-125.2 The Bench

1917; reworked in 1917-18 $100 \times 50.3 \text{ cm}$ Signed, lower left: E. Vuillard Current whereabouts unknown

Provenance: [See common provenance] - Wildenstein, New York - Edward Le Bas, London - Arthur Tooth & Sons, London, 1964 - Acquavella, New York - Private collection, Philadelphia (Pennsylvania), 1964 - Sale, Sotheby's, New York, 18 Oct. 1989, lot 44 (col. ill.) - John T. Dorrance, Jr., Gladwyne (Pennsylvania) - Sale, Phillips, New York, 11 May 2000, lot 16 (col. ill.) - Current whereabouts unknown.

Exhibitions: [See common exhibition] - Paris, Charpentier, 1948, no. 31 - Montreal, Musée des Beaux-Arts de Montréal, 1950, no. 46 - London, Royal Academy, 1963, no. 133 - London, Tooth & Sons, 1964, no. 4 (ill.).

Bibliography: [See common bibliography] -Salomon 1953, p. 30.

X-125.3 The Kiosk

1917; reworked in 1918 $100 \times 50.3 \text{ cm}$ Signed, lower left: E. Vuillard Current whereabouts unknown

Provenance: [See common provenance] - Wildenstein, New York - Edward Le Bas, London - Arthur Tooth & Sons, London, 1964 - Acquavella, New York - Private collection, Philadelphia (Pennsylvania), 1964 - Sale, Sotheby's, New York, 18 Oct. 1989, lot 44 (col. ill.) - John T. Dorrance, Jr., Gladwyne (Pennsylvania) - Sale, Phillips, New York, 11 May 2000, lot 16 (col. ill.) - Current whereabouts

Exhibitions: [See common exhibition] - Paris, Charpentier, 1948, no. 30 - Montreal, Musée des Beaux-Arts de Montréal, 1950, no. 47 – London, Royal Academy, 1963, no. 125 - London, Tooth & Sons, 1964, no. 2 (ill.).

Bibliography: [See common bibliography] -Salomon 1953, p. 30.

These three decorative panels were commissioned in May 1917 by the banker Jean Laroche (Jean Laroche, XI-230). The largest of the three, The Square, will certainly have formed the central part, flanked by two narrower panels, The Bench and The Kiosk, but this is really all we know regarding their precise positioning in the home of their patron. We learn from Jacques Salomon that the window placed by Vuillard at the centre of The Square was on the second floor of the building at 26, rue de Calais and belonged to the dining-room where Madame Vuillard spent the better part of her days. One can imagine her observing the bustle of the square Berlioz through the slats of the shutters. As is often the case in Vuillard's large décors, the artist has inserted discreet personal allusions into what is essentially a decorative composition. The building depicted here was pulled down in 1928 to make way for the building currently occupied by Gaz de France. Vuillard and his mother had moved to 6 place Vintimille in 1927. The first mention of the Laroche panels in the artist's Journal dates from the time of the commission itself, 12 May 1917. Vuillard has accustomed us to veiled allusions to eighteenth-century art, and in particular to overdoors by Boucher or Fragonard. In this instance, Laroche wanted each panel to have the shape of a violon (or a double bass) - 'door panels [trumeaux] to decorate in the form of violons'1 – and the allusion to the 'décor à la française' integrated with the woodwork speaks for itself. To take but one example, the décors for the duc de Bourbon's mansion at Versailles (1724) included four overdoors2 entrusted to De Troy, Le Moyne, N. N. Coypel (Arion Playing His Lyre, Carried by a Dolphin - see ill.) and Charles-Antoine Coypel (Apollo and Isis - see ill.). The last two have almost the exact same violin

It has to be said that during the First World War, Vuillard's inspiration dried up at moments. The fact that he was forever falling back on the place Vintimille suggests that he was running out of steam. He makes frequent allusions in his Journal to the changes in aspect and colour of the leaves of the surrounding chestnut-trees, whose tentacular foliage - like that of the Chapin Screen (IX-

shape as Vuillard's panels.



Noël Nicolas Coypel, Arion Playing His Lyre, Carried on a Dolphin, 1724, oil on canvas. Salle des mariages, Hôtel de Ville, Versailles.



Charles Antoine Coypel, Apollo and Issé, 1724, oil on canvas. Salle des mariages, Hôtel de Ville, Versailles.

165) of 1911, but unlike that of the Public Gardens (V-39.1 to 39.9), where it is the children, the nannies, and the passers-by who perform this role – become the true protagonists of the painting. On 1 June 1917, a phrase jotted down in one of his sketchbooks recalls a passage in his Journal for 1894 in which he notes how moved he had been by the presence of a young woman sitting next to him while he creates Square de la Trinité (V-37): 'Girl on the bench; hesitate to speak to her; stroll around the square. [W]alk back up the hill very shaken...'.3

On 11 July 1917, Vuillard presented Laroche with the final maquettes for the door panels, three pastel drawings that have retained their violin shape to this day. The finished panels were delivered to him on 11 September, and Vuillard received as payment the sum of 6,000 francs. But Laroche soon turned out to be unhappy with the overdoors and asked Vuillard to modify them. On 26 October, the artist noted: 'write [to] Laroche who is asking me to rectify [the] door panels';4 he himself, moreover, was none too happy with their appearance and sorrowfully acknowledged: 'lumpy appearance, nougat yellow'.5

The touchings-up dragged on until 1 February 1918, and Vuillard's only wish was to have done with the panels as quickly as possible - though, in the end, he had taken a certain pleasure in reworking them. On 10 November 1917, he noted: 'go back over the Laroche panels ... enormous interest of this work. [I]magination reeling, high spirits'. Once the changes were finished, Vuillard was still not satisfied with the result: 'Sign the Laroche panels, finishing touches, disgusted...'. Laroche was not a man to mince his words: when Vuillard delivered the panels to him in their new rectangular format, he was still not convinced and contacted Jos Hessel, proposing to sell them on to him. One can imagine how upset Vuillard must have been: 'taxi to Jos's... proposition concerning the Laroche panels which bothers me a good deal'.7 A year later, on 25 February, he described himself as 'sick [with the] Laroche story',8 and went into a depression similar to that which overcame him when confronted with the coarseness of the industrialist Lucien Rosengart (Lucien Rosengart at His Desk, XII-74). This unfortunate imbroglio was resolved when a long-standing friend, Dr. Vaquez, stepped in and acquired the three panels through the intermediary of Jos Hessel, adding them to his important collection of the painter's works.

E. V., Journal, 12 May 1917, III.2, fols. 5v. and 6r.

Today at the Hôtel de Ville de Versailles; see Jean-Luc Bordeaux, Le Moyne et son temps, Arthéna, Paris, 1984, cat. no. P 50.

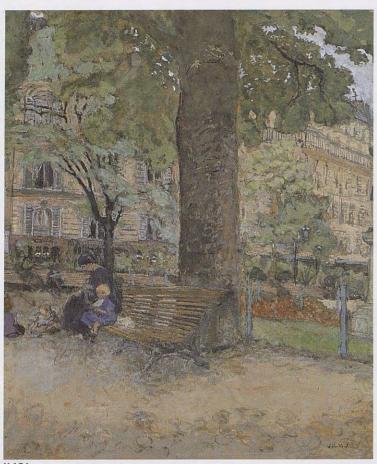
³ E. V., Journal, 1 June 1917, III.2 fols. 12v.and 13r.

Ibid., III.2, fol. 44r.

Ibid., 31 Oct. 1917, III.3, fol. 45v.

⁶ Ibid., 1 Feb. 1918, III.3, fol. 65v. Ibid., 12 Feb. 1918, III.2, fol. 69v.

⁸ Ibid., 25 Feb. 1918, III.3, fol. 3v.



X-126

X-126 **Square Berlioz**

1917-18 Glue-based distemper on paper, mounted on canvas, 65×54 cm Signed, lower right: E Vuillard Private collection, New York

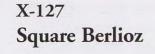
Provenance: Jos Hessel, Paris - Bernheim-Jeune, Paris (stock no. 21754, Le Square), 4 Nov. 1919, 3,000 F - Georges Renand, Paris, 28 Feb. 1929, 70,000 F – Jacques Blot, Paris, 1951 – Knoedler, New York - Norman K. Winston, United States, 1956 - Sale, Christie's, New York, 6 Nov. 1979, lot 49 (col. ill.) - Sale, Christie's, New York, 12 May 1992, lot 129 (col. ill.) - Private collection, New

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 170 - Paris, Charpentier, June-Sept. 1942, no. 191 - Baden-Baden, Kurhaus, 1946, no. 41 (ill.) - Vienna, Kunstgewerbemuseum, 1947, no. 159 (ill.) - Basle, Kunsthalle, 1949, no. 185.

Bibliography: Leclère 1920, pp. 101 (ill.), 105-106 - Chastel 1946, pp. 95 (ill.), 104- Roger-Marx 1946a, p. 157.

Description: A bench seen at an angle, at the foot of a large tree-trunk forming the vertical axis of the com-

position. Sitting on the left is a woman in grey, with a small girl in a blue dress next to her and a child playing on the ground at her feet. Between the trees, yellow house fronts can be seen. Red flowerbed on the right.



1919 Glue-based distemper on cardboard, 53×53 cm Signed, lower right: E. Vuillard Art market, Paris

Provenance: Jos Hessel, Paris - Dr and Mme Prosper-Émile Weil, Paris - Private collection - Sale, Hôtel Drouot, Paris, 26 Nov. 1990, lot 13 (col. ill.) - Galerie Bellier, Paris.

Description: Along the bottom edge are orange and purple election posters attached to the railings. The knees of the woman sitting in the centre are touched with red. Cardboard visible throughout. (JS)

Vuillard mentions this painting in his Journal for 30 October and 2 November 1919.1 The election posters attached to the railings of the square Berlioz are those for the general elections held on 16 November 1919, which saw the victory of a coalition of moderates and conservatives called the 'Bloc National'.

¹ E. V., Journal, III.5, fol. 36r. and v.





X-128 By the Window

1915 Pastel on paper, mounted on cardboard, 70×54 cm Signed, lower left: E Vuillard Musée Malraux, Le Havre (France), AD 133.5

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 20501), 28 Oct. 1915, 500 F - Charles-Auguste Marande, 10 June 1916, 500 F with '1 Pissarro' – Marande bequest to the Musée des Beaux-Arts, Le Havre, Dec. 1936.

Exhibitions: Paris, Bernheim-Jeune, 1916, no. 71 - Paris, Musée National d'Art Moderne, 1953-54, no. 118.

Bibliography: Arnould 1957, p. 32, no. AD 133/5 - Le Havre 1961, no. 312 - 'Antologia' 1967, p. 369 (ill.) - Makarius 1989, p. 84 (col. ill.).

Description: Back view of Madame Vuillard seated in a chair by a window on the left. Her figure is reflected in the open right-hand side of the window. (JS)



X-129 The Sewing-Table

Pastel on paper, 63.5 × 49 cm Signed, lower right: E Vuillard Current whereabouts unknown

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 20500, La Table à ouvrage), 28 Oct. 1915, 600 F - Grace Wallem, Bergen (Norway), 18 Oct. 1920, 2,500 F - Sale, Christie's, London, 29 Nov. 1995, lot 105 (col. ill.) - Current whereabouts unknown.

Description: Madame Vuillard's work-basket set on a table standing between open French windows overlooking the brightly lit square and the houses opposite.



X-130

X-131

X-132 After Lunch, Rue de Calais

1915 Pastel on paper, 54×75 cm Stamp 1, lower right Private collection, Geneva

Provenance: Artist's studio – Private collection, Paris – Galerie Charpentier, Paris – Alfred Ayrton, Montecarlo (Principality of Monaco) – Private collection, Geneva.

Exhibitions: Paris, Charpentier, 1948, no. 156 – Paris, Bernheim-Jeune, 1953, no. 38 [Jeune homme à la nature morte] – Munich, Kunstverein, 1959, no. 49 (ill.) – Munich, Haus der Kunst, 1968, no. 163 – Paris, Orangerie, 1968, no. 144.

Bibliography: Roger-Marx 1948c, p. 61, pl. 52 – *Die Weltkunst*, no. 8, 15 April 1959, ill. on cover.

X-130 View from the Window, Rue de Calais

c. 1915 Pastel on paper, 42 × 43 cm Stamp 1, lower right Private collection

Provenance: Artist's studio – Galerie Bellier, Paris, 1970 – Sale, Hôtel Du Barry, Versailles, 9 Nov. 1975, lot 63, bought in – Sale, Palais des Congrès, Versailles, 13 Feb. 1977, lot 19, bought in – Private collection.

Description: A small view of the place Vintimille and the rue de Bruxelles, their shops and awnings visible through the decorative ironwork of the window rail. The chestnut-trees with their pink blossoms are reflected in the left-hand window. (AC)

X-131 Visitor Reading

c. 1915
Pastel on paper, 32.5 × 24.5 cm
Signed, lower right: *EVuillard*Current whereabouts unknown

Provenance: Sale, Sotheby's, London, 30 March 1988, lot 318 (col. ill.) – Kunsthandel Sabine Helms, Munich (Germany) – Current whereabouts unknown.



X-132

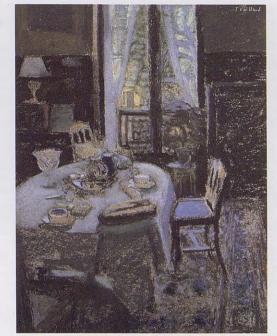
Description: Next to an open window overlooking a green mass of trees stands a young girl clad in a grey jacket, reading, with her back to a brown sideboard. The grey table slopes down into the foreground and is set with cable-twist glassware and a green and red bouquet that gives life to the composition as a whole. A dark figure to the left, and a glint of light on the back of a chair on the right. (AC)

Annette had joined her uncle at 26 rue de Calais in January 1914, in order to carry on her studies in Paris. During the war years, she would divide her time between the Vuillard home and long stays in Lausanne. In March 1915, she was replaced by her brother, Jacques, when their father, Kerr-Xavier Roussel, was admitted to hospital in the clinic of Dr Widmer at Glion-sur-Montreux in Switzerland. Roussel, who had pacifist leanings, spent most of 1915 and 1916 in that country, away from the immediate effects of the war. In a photograph by Vuillard taken in the rue de Calais apartment around 1914 (see ill.), we see Annette with her father hid-



E. V., Annette, Kerr-Xavier Roussel and Mme Vuillard, rue de Calais. Private collection.

ing just behind her and, at the far end of the room, Madame Vuillard *mère*, happy at this family get-together. *After Lunch* is executed with great freedom: Annette blends with the light coming in through the open window, as though made of the same cut glass as the carafes on the table. Through the window the place Vintimille can be glimpsed.



X-133

X-133 In the Dining-Room

1915
Pastel and charcoal on grey paper 62.2 × 48.2 cm
Signed, upper right: *E Vuillard*Burrell collection, Glasgow
(Great Britain)

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 20499, *Coin de salle à manger*), 28 Oct. 1915, 500 F – Alex Reid, Glasgow (Great Britain), 19 April 1919, part of a lot – Sir William Burrell, Glasgow – Burrell Collection, Glasgow.

Exhibitions: Paris, Bernheim-Jeune, 1916, no. 70 – London, Tate Gallery, 1924, no. 7 – Glasgow, Art Gallery and Museum, 1943, no. 11 – Great Britain, travelling exhib., 1950-51, no. 145 – St. Andrews, 1965, no. 30 – Glasgow-Sheffield-Amsterdam, 1991-92, no. 89, p. 25 (ill.).

Bibliography: Glasgow 1935, pp. 331-332, no. 1641.

Description: A table set for breakfast with the usual objects: tea-pot, cups, a cut-glass bowl, a butter dish. In the centre background is a window; on the left, a lamp with a yellow shade on a piece of furniture. (JS)



X-134

X-134 Annette Doing Her Homework

1915
Pastel on paper, 36 × 32 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

Description: A large table draped with a dark-red cloth, the area in shadow showing dark green. Seated on the left against the light is a fair-haired young woman dressed in black, writing. The light coming in through the window illuminates not only the tablecloth but also the yellow back of the chair and a round object standing on the chest of drawers. The greenery in the square is visible through the window. (AC)



X-135 Madame Vuillard at Table

c. 1915 Pastel on paper, 24 × 31 cm Stamp 5, lower right Current whereabouts unknown

Provenance: Artist's studio – Georges Maratier, Paris, 1949 - Current whereabouts unknown

Description: A green bottle stands at the centre of a table bathed in blue daylight. Behind the window pane is a small touch of bright red. (JS)

X-136 The Mauve Table

c. 1915

Pastel on paper, 24 × 32 cm Current whereabouts unknown

Provenance: Artist's studio – Private collection – Current whereabouts unknown.

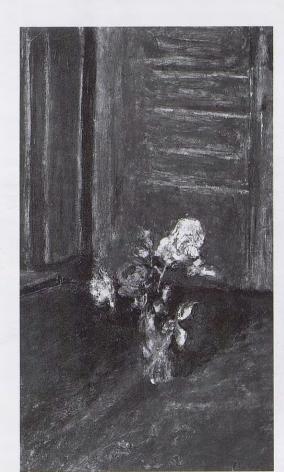
Description: A jug of flowers with a bright white rose, seen in a rising perspective against the mauve ground of a table flecked with lozenge-like patches of a lighter hue. On the right are a rectangular blue book (or box) and some pastel crayons with their boxes. (AC)

X-137 Three Roses in a Glass

c. 1915 Oil on cardboard, 43 × 27 cm Signed, lower right: E. Vuillard Private collection, Paris

Provenance: Artist's Studio – Alfred Daber, Paris – Private collection, Paris.

Exhibitions: Paris, Charpentier [Les Fleurs et les fruits...], 1943, no. 203 - Basle, Kunsthalle, 1949,



no. 176 - Chartres, Chambre de Commerce, 1959 - Asnières, Centre Administratif, 1966, no. 2 (ill.).

Description: A slightly elevated view of a carmine-red table at the centre of which stands a glass containing three purple and white roses, their leaves touched with green. Brown panelled walls in the background. (JS)

X-138 The Dining-Room Table

Pastel on paper, 28 × 34 cm Signed, lower right: E Vuillard Current whereabouts unknown

Provenance: Armand Dorville, Paris – Dorville sale, Hall du Savoy, Nice, 24-27 June 1942, lot 400 (ill.) - Current whereabouts unknown.

Exhibitions: Paris, Musée des Arts Décoratifs, 1937, no. 198; 1938, no. 238 - Paris, Bernheim-Jeune, 1953, no. 69 [La Table servie].

Bibliography: Roger-Marx 1946a, pp. 79, 186.

Description: A hunk of bread, a tea-pot and a bunch of flowers on a table seen from above. Light-coloured tablecloth, and a chair on the right. (JS)





X-139 Bowl of Biscuits and Fruit on a Table

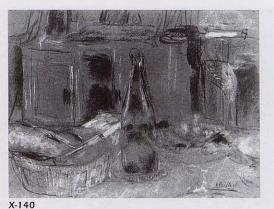
c. 1915 Oil on canvas, 39 × 39 cm Signed, lower right: E. Vuillard Current whereabouts unknown

Provenance: Jos Hessel, Paris - Georges Renand, Paris, 1934 – Renand sale (2nd session), Town Hall of the Ninth Arrondissement, Paris, 15 March 1988, lot 55 (col. ill.) - Sale, Christie's, London, 27 June 1988, lot 20 (col. ill.) - Current whereabouts unknown.

Exhibitions: Paris, Durand-Ruel, 1931, no. 62 -Paris, Musée des Arts Décoratifs, 1938, no. 174 -Paris, Carré, 1942, no. 2 - Paris, Charpentier, 1942-43, no. 204 - Edinburgh, Royal Scottish Academy, 1948, no. 105 - London, Wildenstein, June 1948, no. 52 - Paris, Charpentier, 1948, nos. 79 and 86 [listed twice] (ill.) - Paris, Bernheim-Jeune, 1953, no. 65 [Nature morte] – Rotterdam, Boijmans Van Beuningen, 1954, no. 124 (ill.) - Milan, Palazzo Reale, 1959, no. 85 - Paris, Durand-Ruel, 1961, no. 60 (ill.) - Munich, Haus der Kunst, 1968, no. 139 (ill.) - Paris, Orangerie, 1968, no. 163 (ill.) - Paris, Grand Palais, 1983, no. 82 (col. ill).

Bibliography: Coolus 1930, pp. 187 (ill.), 193 -Roger-Marx 1946a, pp. 72 (ill.), 79; 1948c, pl. 35.

Description: Part of a table laid for dessert against the background of a dining-room. To the left is an ochre sideboard; in the receding area to the right, a greenseated chair. The two plates and bowl standing on the light-hued tablecloth – all three regular in form and made of light-coloured china with a blue border – dominate the composition. Two glasses in which the light is reflected can also be seen. Faint glints of red in the rendering of the fruit and biscuits. (AC)



X-140 The Dining-Room Table

c. 1920 Pastel on paper, 23×30 cm Signed, lower right: E Vuillard Private collection

Provenance: Dr Antonin Gosset, Paris, 1921, 1,000 F - Private collection, Europe - Private col-

X-141 Crockery and Tobacco Jar

Pastel on paper, 24 × 22.5 cm Stamp 2, lower right Current whereabouts unknown

Provenance: Artist's studio - Private collection -Current whereabouts unknown.

Description: A pink and blue china bowl and a soup tureen decorated with green in front of a brown tobacco jar on a brown table. To the right is a pat of butter in a scallop-shaped dish and, behind this, a blue and pink sauceboat. (JS)

X-142 **Annette Adjusting** the Paraffin Stove

Glue-based distemper on paper, mounted on canvas, 136×90 cm Stamp 1, lower right Private collection

Provenance: Artist's studio - Private collection.



Exhibitions: Paris, Grand Palais, 1983, no. 72 – St. Tropez-Lausanne, 2000-01, no. 77, p. 128 (col. ill.).

Bibliography: Payen-Appenzeller [1991?], p. 85 (col.

Description: In the corner of a room, a woman in a leaf-pattern dressing-gown edged with orange, crouched down opposite a brown door, adjusting a small stove. To the left of her is a sideboard; to the right, a chest of drawers seen from the side, both rendered in the same neutral tones with areas of luminous pink. On the sideboard a statuette stands out against a bright yellow ground; on the chest of drawers is a dark-green vase. The frame of the door is a glowing yellow on the left. Purple and brown floor. (AC)







X-143 Madame Vuillard and Her Maid, Aimée

c. 1915 Glue-based distemper on paper, 73×101 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio – Hallsborough Galleries, London - Sale, Galerie Charpentier, Paris, 21 June 1960, lot 103 (ill.) - Sale, Palais Galliera, Paris, 16 June 1961, lot 189 (col. ill.) - Galerie Odermatt, Paris, 1961 - Current whereabouts unknown.

Description: On the left, seen from the side with her head turned towards the viewer, is Madame Vuillard in a blue-striped housecoat, sitting at a table being cleared by a young woman in a blue-checked apron and blue collar. In the foreground is a large, golden, uncut loaf of bread on a napkin edged with red. (JS)

X-144 Madame Vuillard

c. 1915 Pastel on paper, 21.3 × 25.6 cm Stamp 2, lower left Private collection, Great Britain

Provenance: Artist's studio - Laing, Toronto (Ontario) - Sale, Christie's, New York, 16 May 1990, lot 117 (col. ill.) – JPL Fine Arts, London – Private collection, Great Britain.

X-145 Annette with a Loaf of Bread

1915 Pastel on paper, 59.5 × 45.5 cm Signed, lower right: E Vuillard Private collection, Canada

Provenance: Dikran Khan Kélékian, Paris and New York - Kélékian sale, Plaza Hotel, New York, 30-31 Jan. 1922, lot 44 (ill.) - Albert Roothbert, New

York - Sale, Sotheby's, New York, 28 Oct. 1970, lot 42 (ill.) - Private collection, Ontario (Canada).

Exhibition: Brooklyn, Museum, 1921, no. 223.

'Sketch of Annette with a loaf of bread, pale pastel study' (11 February 1915); 'touch up blue pastel [of] Annette[,] question of light.' (13 February).1

¹ E. V., Journal, II.7, fols. 73v. and 74r.



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X-146 **Annette Daydreaming**

1916 Glue-based distemper on paper, $74 \times 70 \text{ cm}$ Stamp 1, lower right Private collection

Provenance: Artist's studio – Private collection.

Exhibitions: Paris, Charpentier, 1948 (not in cat.) – Paris, Durand-Ruel, 1961, no. 54 (ill.) – Paris, L'Œil, 1963, no. 24 – London, Lefevre, 1964, no. 20 ill.) - Hamburg-Frankfurt-Zurich, 1964, no. 69 (ill.) - Paris, Orangerie, 1968 (not in cat.) - Paris, Grand Palais, 1983, no. 80.

Bibliography: Salomon 1968, p. 127 (col. ill.) - Preston 1971, pp. 144, 145 (col. ill.) – *Paris Match* 1976, p. 27 (col. ill.) – Thomson 1988, p. 123, col. pl. 123.

Annette Roussel was almost eighteen at the time of this composition and had turned into a beautiful but often melancholy young lady. Here, the artist has laid particular stress on her gaze, lost in space and tinged with sadness (see ill.).

Vuillard was something of a second father to

her, particularly during the First World War,

and he never lost a chance to show how high-

ly he thought of her. While on manoeuvres

at Conflans-Sainte-Honorine at the outset of

the war, he wrote to her as though she were

the head of the family: 'As I write to you, ter-

rible things must be happening in the north,

but nothing we know today should make us

fear an alarming outcome. Whatever happens,

fate will assuredly swing in our favour and we

must at all costs avoid all depressing thoughts.

This is the true duty of all French men and

women'. He then suggested in a roundabout



Kerr-Xavier Roussel, Annette on the lakeshore in Lausanne, March 1915, photograph. Private

X-146



E. V., preparatory drawing for Annette Daydreaming, graphite on paper, 10.4 x 17.4 cm. Private collection.

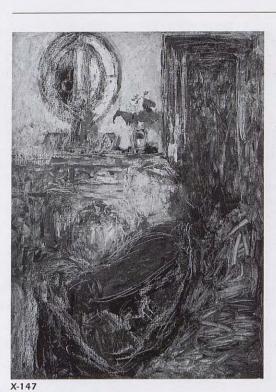
way to Kerr-Xavier that he make up his mind to paint his daughter's portrait at last.

Vuillard also became Annette's confidant. In the letters she wrote to her father, she would reel off a string of news in a rather humdrum manner. With her 'dear little uncle', on the other hand, she would tackle more general considerations. In a letter she wrote to him on 23 February 1916 she declares her passion for Le Rouge et le Noir2 and feels she has certain affinities with the hero of Stendhal's novel, Julien Sorel. A few days later (6 March

1916), she makes 'discoveries' with Verlaine. On countless occasions, she talks to the painter about her melancholy feelings: 'I haven't set foot outdoors[.] I spend my days reading and daydreaming of countries where there is no war and sunshine. I have just told myself that this is very bad for one's health, but I have no courage[,] I am thoroughly sick of myself and of everyone else too. Luckily there is always hope, without it I would soon be in a state to drown myself in the lake'.3 Vuillard continued to correspond regularly with her, even after she married Jacques Salomon.



Letter from Annette Roussel to E. V., Salomon archives. Idem., Lausanne, March 1916, Salomon archives.



X-147 Study for a Portrait of Annette

1916 Oil on cardboard, 73.5 × 53 cm Stamp 1, lower right Private collection

Provenance: Artist's studio – Private collection.

Description: Side view of Annette, clad in a reddishbrown housecoat, sitting in front of an ochre sideboard surmounted by an oval mirror in the rue de Calais. The drawing has been worked into with the tip of a penknife. Though only a quick sketch, the study has considerable charm. (JS)



c. 1915-16

Glue-based distemper on cardboard, mounted on cradled panel, 60.8 × 73.5 cm Signed, lower right: *E Vuillard* Private collection

Provenance: Bellanger, Paris, c. 1938 – Alphonse Bellier, Paris – Galerie Bellier, Paris – Sale, Hôtel Drouot, Paris, 6 Dec. 1992, lot 10 (col. ill.), bought in – Private collection.

Exhibitions: Paris, Bernheim-Jeune, 1938, no. 67 – Paris, Charpentier, June-Oct. 1945, no. 115 (ill.); 1948, no. 59 – Basle, Kunsthalle, 1949, no. 218 – Paris, Charpentier, 1951, no. 193 – Paris, Brame, 1953, no. 22 – Cleveland-New York, 1954, p. 103 – Winterthur, Kunstmuseum, June-July 1955, no. 209 – Hamburg-Frankfurt-Zurich, 1964, no. 56 (ill.) – Recklinghausen, Städtische Kunsthalle,



X-148





X-149



X-15

1966, no. 216 (ill.) – Munich, Haus der Kunst, 1968, no. 61 (ill.) – Tokyo-Osaka-Fujisawa, 1981, no. 89 (col. ill.) – Lyons-Barcelona-Nantes, 1990-91, no. 102 (col. ill.).

Bibliography: Florisoone 1946, p. 149 – Kelder 1986, col. fig. 220.

Description: Seated on the left is Madame Vuillard in a white bonnet with a black ribbon, her hands clasped in front of the laid table that occupies most of the painting. Draped over her shoulders is an ochre shawl heightened by a slender blue border. The palette used for the painting is rather subdued. (JS)

X-149 Madame Vuillard at Table

c. 1915-16
Pastel on paper, dimensions unknown
Stamp 2, lower right
Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

X-150 Madame Vuillard Doing Her Accounts

1915
Glue-based distemper on canvas,
83 × 65 cm
Signed, lower left: *E Vuillard*Private collection, France

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 20156, *Intérieur*), 10 Jan. 1916 – Georges Bernheim, Paris, 6 Oct. 1916, 2,650 F – Emmanuel Belval, Aix-en-Provence (France) – Belval sale (2nd session), Domaine du Prieuré, Aix-en-Provence, 25 Feb. 1942, lot 185 (ill.) – Private collection, Cap d'Antibes (France).

Exhibition: Hamburg-Frankfurt-Zurich, 1964, no. 70 (ill.).

Description: Morning in the dining-room in the rue de Calais, with Madame Vuillard seated on the right with her back to the glazed tile fireplace, facing the viewer. The table is covered with a white cloth and still laid, and Madame Vuillard, pencil in hand, is going through her accounts. On the left, a young maid stands attentively by. Hanging on the wall opposite is a scene with fauns by Roussel. (JS)

X-151 Madame Vuillard in the Dining-Room

c. 1915-16

Pastel on paper, 25 × 33 cm

Stamp 1, lower left

Current whereabouts unknown

Provenance: Artist's studio – Louis Carré, Paris – Charles Lévy, Paris – Sale, Palais Galliera, Paris, 12 Dec. 1960, lot 173 (ill.) – Current whereabouts unknown.



K-151



X-152

X-152 The Yellow Lamp

1915-16
Pastel on paper, mounted on cardboard, 60×45 cm
Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

Description: A woman reading on the right and a little girl in a pink blouse on the left, seated around a table draped with a dark-red cloth and a table-covering with a tea-pot standing on it. A lamp with a yellow shade casts a rectangle of light that is reflected on the background furniture and in a mirror with a dark-red frame. Yellow wall. (JS)

X-153 Dessert

1916-17 Pastel on paper, 49 × 64 cm Current whereabouts unknown

Provenance: Artist's studio – Arnoé, Paris – Current whereabouts unknown.

Exhibition: Paris, Charpentier, 1948, no. 157.

Description: A grey day, with a young man silhouetted against a window and, on the left, an elderly lady whose profile is consumed by the same pale white lights as falls across her napkin. The cable-twist glassware gleams on the tablecloth touched with glints of blue. The yellow of a bottle, a jug of red flowers in the centre of the table, a pot of brown jam and some lemons and oranges on the left bring a more pronounced note to the composition. (AC)

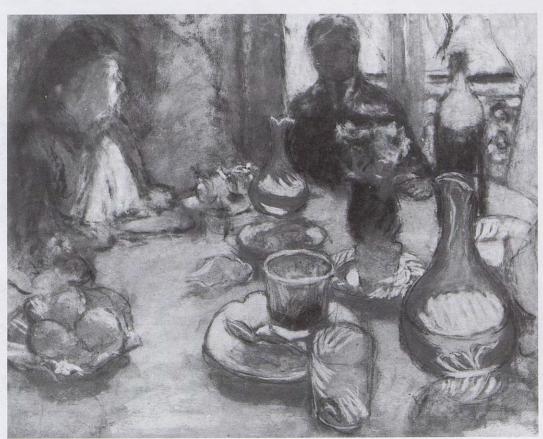
The date of this pastel, long put at circa 1909-10, has had to be moved forward to 1916 or 1917, since Madame Vuillard, seated on the left in the composition, is wearing the black veil she always wore during the Great War and which makes her so resemble *grand-mère* Michaud. The young man is Jacques Roussel, who was sixteen or seventeen at the time and can be seen in a photograph (see ill.) taken by Vuillard in 1917, standing on the



E. V., The Roussel family in 1917, photograph. Private collection.

far left, surrounded by various members of the Roussel family. The composition as a whole has strong affinities with Bonnard's work, particularly the *Tea.*¹

¹ Pierre Bonnard, *Tea* (aka *Dinner*), 1906, oil on canvas, 64×91 cm, priv. coll.



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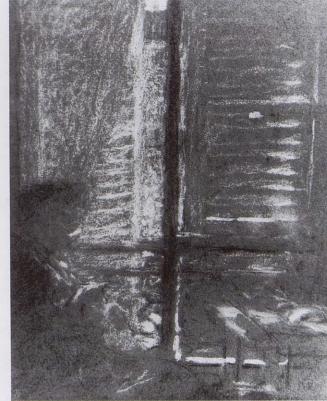
K-153

X-154 The Half-Open Shutter, Rue de Calais

c. 1915-16 Pastel on paper, 32×25 cm Signed, lower right: EVCurrent whereabouts unknown

Provenance: Artist's studio – Claude Roger-Marx, Paris – Current whereabouts unknown.

Description: To the left of a window we can dimly make out the figure of Madame Vuillard, seated in black in the half-light of a summer's day conjured up by the purple-grey ground of the paper. The orange and pink daylight filtering through the slats of the shutters is tinted with blue towards the right, bordering the brown window frame and spangling the nest of tables with glints of light. Through the chinks in the shutters, the sunlit foliage of the square can be seen. (JS)



X-154

X-155 Madame Vuillard Reading by Lamplight

c. 1916
Pastel on paper, 62 × 47 cm
Stamp 1, lower right
Art market, Munich (Germany)

Provenance: Jos Hessel, Paris, c. 1923 – Private collection – Kunsthandel Sabine Helms, Munich, 1977.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 236 – Paris, Bernheim-Jeune, 1953, no. 40 – Munich, Kunstverein, 1959, no. 58 (ill.) – Munich-Hamburg, 2001-02, no.14, p. 59 (col. ill.).

Bibliography: Roger-Marx 1946a, p. 186.

Description: A bespectacled Madame Vuillard, her head bent over a book edged with green, reading next to a lamp with a pink and mauve shade. The light from the lamp tints her face and dark dress and the shawl covering her shoulders is splashed with red. (JS)





X-156 Madame Vuillard and Annette, Rue de Calais

1915-16 Oil on cardboard, 75 × 51.5 cm Signed, lower right: E. Vuillard Musée Cantonal des Beaux-Arts, Lausanne (Switzerland), Inv. 403

Provenance: Purchased from the artist by Dr Henri-Auguste Widmer, Lausanne, Nov. 1916, 2,000 F -Henri-Auguste Widmer bequest to the Musée Cantonal des Beaux-Arts, Lausanne, 1936.

Exhibitions: Lausanne, Vallotton, 1955 - Lausanne, Palais de Beaulieu, 1964, no. 161 (ill.) - Paris, Orangerie, 1967, no. 145 (ill.) - Toronto-San Francisco-Chicago, 1971-72, no. 78 (ill.) - London, National Portrait Gallery, 1978 - St. Tropez-Lausanne, 2000-01, no. 78, p. 129 (col. ill.).

Bibliography: Lepdor, Schaefer, Zutter 1994,

Ever since her birth in 1898, Annette had lived much of the time at her uncle and grandmother's home. Here, we feel the sense of understanding between the two women – a word we can use of Annette since she was now eighteen years old. The painting foreshadows The Perfect Accord, painted in Madame Gilou's drawing-room (see Perfect Agreement, XII-95). Annette and her mother, Marie, appear to have left Switzerland – where the young woman was bored to tears - and returned to Paris in May 1916. Annette and her grandmother can be seen in a number of photographs taken by the artist in the rue de Calais, one of which must date



Vuillard, rue de Calais, 1916, photograph.

precisely from 1916 (see ill.). With marvellous subtlety, the painter-photographer presents a portrait as it were of the three ages of life in the family home of which he is the sole male member. About to step out in their elegant attire, we see grand-mère Vuillard, Marie Roussel and Annette.

The painting was sold to Dr Widmer (see Madame Henri-Auguste Widmer, XI-252 and Dr Widmer, XI-253), who was treating Kerr-Xavier Roussel in his clinic near Montreux at the time: 'here are 1,000 francs[,] the last instalment of the 2,000 francs I owed you for the very beautiful canvas you kindly agreed to sell to me and which, when I stand before it, gladdens both my eyes and my heart[,] thinking of you and of Madame your

¹ Letter from Dr Henri-Auguste Widmer to E. V., 8 Nov. 1916,



X-157 Annette in Madame Vuillard's Room, Rue de Calais

1916 Oil on cardboard, 56 × 72 cm Signed, lower left: E. Vuillard Private collection

Provenance: Paul Rosenberg, Paris – Private collection, Paris – Arthur Sachs, Paris – Arthur Sachs and Marian François-Poncet sale, Sotheby's, New York, 28 Nov. 1973, lot 18 (col. ill.), bought in -Private collection.

Exhibitions: Paris, Bernheim-Jeune, 1953, no. 7 [Femme dans un intérieur] - Milan, Palazzo Reale, 1959, no. 78 - Albi, Musée Toulouse-Lautrec, 1960, no. 65 - Paris, Durand-Ruel, 1961, no. 57 (ill.) -Hamburg-Frankfurt-Zurich, 1964, no. 68 (ill.) - Munich, Haus der Kunst, 1968, no. 111 (ill.) - Paris, Orangerie, 1968, no. 153 (ill.).

Bibliography: Salomon 1961, p. 127 (col. ill.); 1962b, p. 39 (col. ill.) – Russoli 1963, p. 99 (col. ill.) - Salomon 1968, p. 137 (col. ill.) - Ciaffa 1985, p. 183, fig. 70 - Thomson 1988, pp. 93, 123, pl. 80.

A photograph by Vuillard (see ill.) prepares the ground for this attractive painting in which we see Annette coming through a door on the right and, through a doorway on the left, Madame Vuillard washing her hands. The artist's niece seems more sure of herself, less jumpy than usual; that same year, she had been awarded her typing diploma from the Pigier secretarial school in Geneva, which may have boosted her self-confidence a little. It would be hard to find a more simple image for the ineluctable passage of generations: this circular movement within the apartment is



E. V., Preparatory photograph for Annette in Madame Vuillard's Bedroom, Rue de Calais. Private collection

like a tiny fraction of the perpetual cycle of life, which the artist liked to confirm for himself in his immediate surroundings.





X-158 Annette in a Straw Hat

1916 Glue-based distemper heightened with pastel on paper, 51 × 42 cm Stamp 1, lower right Private collection, Paris

Provenance: Artist's studio – Private collection, Paris.

Description: A young woman in a dark-purple tailleur, ochre collar and straw hat, standing before a multicoloured drape and a wall covered with small paintings on the left. Her face is hard to discern beneath the glue-based distemper heightened with pastel. (JS)

X-159 Madame Vuillard Leaning over the Paraffin Stove

c. 1916 Gouache on paper, 91.4×67.3 cm Stamp 1, lower right The Columbus Museum of Art, Columbus (Ohio), Howald Fund Purchase, 1968.040

Provenance: Artist's studio – Jacques Roussel, 1940 - Hallsborough Gallery, London - M. H. Hassid, London, 1959 (?) - Harry Spiro, New York - Sale, Sotheby's, New York, 19 May 1966, lot 31 (col. ill.), bought in - Hirschl & Adler, New York, 1968 -The Columbus Museum of Art, Columbus, 1968.

Exhibitions: Milan, Palazzo Reale, 1959, no. 67 (ill.) - Nottingham, University Art Gallery, 1961, no. 25 (ill.) - London, Hallsborough, 1963, no. 25 (col. ill.) - Oklahoma City, Art Center, 1966, no. 31 **Bibliography**: *Apollo* 77, no. 15, May 1963, p. XV (col. ill.) – *The Burlington Magazine* 108, no. 757, April 1966, (ill.) pl. 29 – *Apollo* 88, no. 80, Oct. 1968, p. 311 (col. ill.).

Description: An elderly woman in a dark dress and white bonnet adorned with a black bow, bending over a stove on which she is placing a small china dish. The fabric hanging on the wall behind her is a similar shade to her dress. In the left background, lying on a sofa with yellow and ochre cushions, is a dark dress in the same shade as the stove. The bare paper ground plays an important role in the lower part of the composition.



X-160 Madame Vuillard Sewing by the Window

1916-17 Pastel on paper, 65 × 48 cm Signed, lower right: E Vuillard Private collection

Provenance: Kerr-Xavier Roussel, L'Étang-la-Ville (France) - Private collection.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 235 - Edinburgh, Royal Scottish Academy, 1948, no. 108 [Madame Vuillard at Vaucresson] - London, Wildenstein, June 1948, no. 49 - Paris, Charpentier, 1948, no. 83 – Basle, Kunsthalle, 1949, no. 200 - Paris, Durand-Ruel, 1961, no. 62 (ill.) -Paris, L'Œil, 1963, no. 25 (ill.) - Hamburg-Frankfurt-Zurich, 1964, no. 96 (col. ill.) - London, Lefevre, 1964, no. 21 (ill.) - Paris, Orangerie, 1968 (not in cat.) - Japan, travelling exhib., 1977-78, no. 56 (col. ill.) - St. Tropez, Annonciade, 1978,

Bibliography: Salomon 1945, p. 107 (ill.) - Roger-Marx 1946a, p. 186; 1948c, col. pl. 72 - Salomon 1953, p. 107 (ill.) - Roger-Marx 1968, col. pl. 25 - Art News 63, no. 2, April 1964, p. 48 (ill.) - Jardin des arts, no. 161, April 1968, p. 82 (ill.).

Description: A real gem, and one of the most moving scenes in which the painter depicts his mother. Madame Vuillard is seated at her window in the rue de Calais, embroidering, framed by yellow-and-blue-striped curtains. Through the window can be seen the place Vintimille in the snow and the clock of the jeweller's shop in the rue de Bruxelles. The right half of the painting is filled by a wardrobe, the mirror of which reflects objects on the other side of the room (part of a bright-yellow armchair, a small bookcase on the wall) and the chair in the foreground. The quality of the whites - the curtains, the sky above the houses, the embroidery work and the newspaper - is of the utmost delicacy. (JS)

X-161 Madame Vuillard with Hyacinths

1916; reworked in 1918 Oil on canvas, 73 × 92 cm Stamp 1, lower right Private collection

Provenance: Artist's studio – Private collection.

Exhibitions: Brussels, Palais des Beaux-Arts, 1946, no. 48 (ill.) – La Chaux-de-Fonds, Beaux-Arts, 1946, no. 29 – The Hague, Gemeentemuseum, 1947, no. 127 (ill.) – Edinburgh, Royal Scottish Academy, 1948, no. 107 [Madame Vuillard Watering Her Hyacinths, 1924] – London, Wildenstein, June 1948, no. 48 – Paris, Charpentier, 1948, no. 82 – Basle, Kunsthalle, 1949, no. 209 – Lyons, Beaux-Arts, 1949, no. 132 – Vienna, Institut Français, 1949, no. 48 – Paris, Bernheim-Jeune, 1953, no. 15 [Madame Vuillard arrosant ses jacinthes, c. 1920] – Paris, Brame, 1953, no. 5 – London, Marlborough,

1954, no. 75 (ill.) – Rotterdam, Boijmans Van Beuningen, 1954, no. 125 – Vevey, Musée Jenisch, 1954, no. 208 – Paris, Galerie Beaux-Arts, 1955, no. 131 – Milan, Palazzo Reale, 1959, no. 82 – Munich, Kunstverein, 1959, no. 55 (ill.) – Albi, Musée Toulouse-Lautrec, 1960, no. 71 – Hamburg-Frankfurt-Zurich, 1964, no. 72 (col. ill.).

Bibliography: Chastel 1946, pp. 85, 87, 90 (col. ill.)

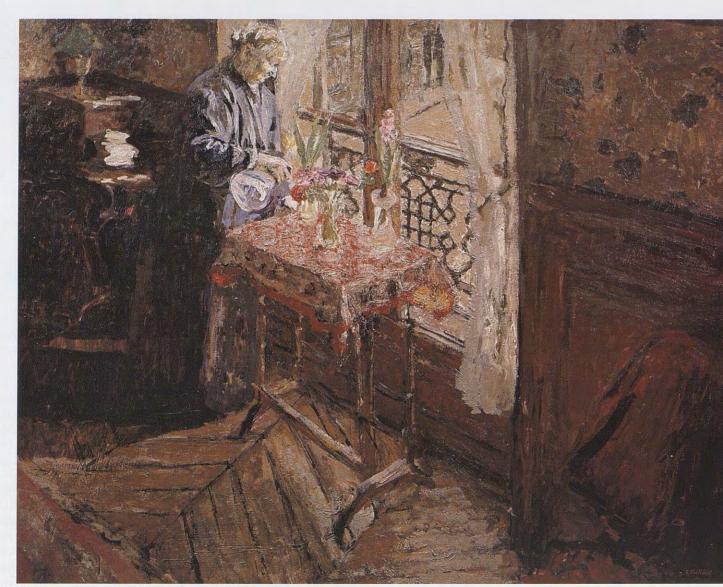
– Roger-Marx 1946a, pp. 66, 74 (ill.) – Schweicher 1949, pp. 26, 99 – Chastel 1954, p. 34 (col. ill.)

– Roger-Marx 1968, col. pl. 24.

Description: Seen in an oblique perspective, dark walls (reddish brown and a heavily muted green) frame a window hung with white curtains, through which daylight falls across the floor, across a small table draped with a red cloth on which stand vases of hyacinths and green and red anemones and on Madame Vuillard in a grey housecoat, pouring a carafe; in the half-light behind her is a sewing-machine and a small, dark piece of furniture with a green-shaded lamp. Behind the window-rail the yellow and ochre street can be seen. The centre of the composition displays a wealth of tones and an intensity of colour to which the shadows in the room impart considerable charm. (JS)

Ever since his Nabi period, Vuillard had frequently depicted his mother going about her business in the home. With the outbreak of the First World War, however, she became a kind of measure by which the passage of the seasons was recorded. While the light of winter with its snows or that of budding spring falls across the apartment, she goes stolidly about her domestic chores. The presence of Madame Vuillard standing quietly before the brightly lit window links the work of the former Nabi painter to that of the Dutch school. The presence of the hyacinths is like 'a burst of colour in a room still somnolent and dark'.1 By viewing the flowers from above, Vuillard affords us a glimpse of the rue de Calais below.

Chastel 1946, p. 87.



X-161

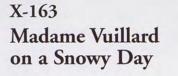
X-162 Madame Vuillard Sewing by the Window

c. 1918
Pastel on paper, 47.5 × 46.5 cm
Signed, lower right: *E Vuillard*Private collection, Paris

Provenance: Halvorsen – Bernheim-Jeune, Paris (stock no. 22225, *Femme dans un intérieur*), 29 Sept. 1920, 4,000 F – Henri Canonne, Paris, 19 July 1923, 10,000 F – Canonne sale, Galerie Charpentier, Paris, 18 Feb. 1939, lot 15 – Jacques Demey, Paris, 34,100 F – Private collection, Paris.

Bibliography: Roger-Marx 1946a, p. 30 (ill.); 1948c, pl. 57.

Description: Side view of Madame Vuillard in a black bonnet, seated to the left of a closed window overlooking the trees in the square. In front of her, to the right, are two nest-tables and the edge of a wardrobe with a mirror. On the left, in front of the open door, stands a chair upholstered with tapestry. (JS)

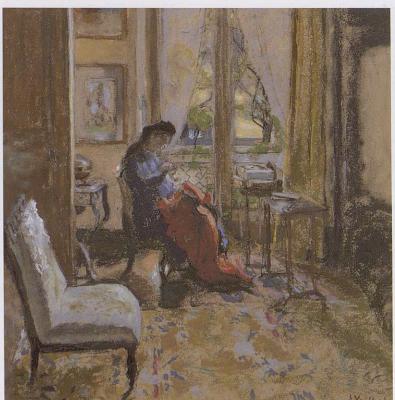


1918
Glue-based distemper on cardboard,
73 × 62 cm
Signed, lower right: *E. Vuillard*Private collection, United States

Provenance: Donated by the artist for a charity sale in aid of the Fraternité des Artistes, Galerie Georges Petit, Paris, April 1918 – Marcel Kapferer, Paris, c. 1924 – Wildenstein, New York – Millicent A. Rogers, New York – Private collection, United States.

Exhibitions: Paris, Hôtel de la Curiosité, 1924, no. 129 – Prague, 1931, no. 507 – Zurich, Kunsthaus, 1932, no. 169 [Intérieur avec vieille femme cousant] – Paris, Petit Palais, 1937, salle 15, no. 23 [Vieille dame à sa fenêtre] – Paris, Musée des Arts Décoratifs, 1938, no. 160 – Cleveland-New York, 1954, p. 103 – New York, Wildenstein, Oct.-Nov. 1964, no. 51 (ill.).

Bibliography: Chastel 1946, pp. 79 (ill.), 85 – Roger-Marx 1946a, p. 66.



X-162



X-163

Description: Side view of Madame Vuillard in a dark bonnet and apron, sitting next to a window framing a view of the square Berlioz in the snow. On the left stands a beige armchair, cropped by the picture plane;

on the right, a cluttered table draped with a dark beigered cloth. On the wall is a portrait of Annette in plaits by Roussel. The grey winter light is reflected on the parquet floor. (AC)



X-164

X-164 Flowers in a Vase

c. 1918-20 Pastel on paper, 32 × 24 cm Stamp 2, lower right Art market, Paris

Provenance: Artist's studio – Private collection – Renou et Colle, Paris, 1954 – Larry Aldrich, Connecticut – Aldrich sale, Sotheby's, New York, 30 Oct. 1963, lot 3 (ill.) – Sale, Sotheby's, London, 28 June 2000, lot 106 (col. ill.) – Galerie Hopkins-Custot, Paris.

Exhibition: Richmond-Atlanta, 1959, no. 54 (ill.).

Description: On the right, next to the window, is a green sidetable with a vase of mauve and pink flowers set round with green leaves. The brown stoneware vase is tinged with blue in the light, and next to it can be seen a somewhat indistinct-looking potted plant. In the left background, between the tiled floor and the brown-black wall, is a yellow chair. (JS)



X-165

X-165 Madame Vuillard in Mauve Reading a Newspaper

c. 1918-20 Pastel on paper, 63.2 × 67 cm Stamp 2, lower right Art market, London

Provenance: Artist's studio – Private collection – Sale, Christie's, London, 4 Dec. 1990, lot 125 (col. ill.) – JPL Fine Arts subsequently Neffe-Degandt Fine Art, its successor, London.

Exhibition: Salzburg-London, 1991, no. 40 (col. ill.).

Description: Three-quarters view of Madame Vuillard in a black bonnet and pinkish-mauve dress, seated in an armchair in the middle of the room. Behind her is the fireplace mirror with its vague reflection. Greenish beige harmony for furniture and walls. The composition has been folded, scuffing the pastel on the right-hand side. (JS)

X-166 In Front of the Window, Rue de Calais

c. 1920 Pastel on paper, 25 × 32.5 cm Stamp 4, lower right Current whereabouts unknown

Provenance: Artist's studio – Private collection – Galerie Berès, Paris – Sale, Hôtel Drouot, Paris, 14 Nov. 1990, lot 60 (col. ill.) – Current whereabouts unknown.

Description: The main focus of this composition is the window overlooking the place Vintimille, the houses opposite framed by the folds of the blue-and-yellow



X-166

striped curtains and topped by a blue sky; Madame Vuillard, on the other hand, is only briefly sketched on a chair to the right. In the foreground can be seen the backlit outline of a paraffin stove with a yellow ewer dappled with reflections standing on it; in the background, at top right, the fireplace mirror in which the room is reflected. (JS)

X-167 Madame Vuillard in Front of the Fireplace

c. 1918
Pastel on paper, 63.5 × 48 cm
Stamp 1, lower right
Georg Waechter Memorial Foundation,
Vaduz (Liechtenstein)

Provenance: Artist's studio – Amante, Paris – Georg Waechter Memorial Foundation, Vaduz.



(-167



X-168

X-168 The Visit, Annette and Her Grandmother

c. 1920 Pastel on paper, 25×32 cm Private collection

Provenance: Artist's studio - Private collection.

Description: The dining-room at the rue de Calais, with Madame Vuillard and her granddaughter, Annette, seated to either side of a glowing Prussian-style fireplace. A hanging lamp out of frame to the left illuminates the scene and the table draped with a yellow cloth in the left foreground. Against the wall behind Madame Vuillard is a piano; Annette is wearing a black hat and a blue-green dress and is seated in a yellow armchair. (AC)

X-169 Madame Vuillard and Annette, Rue de Calais

Oil or glue-based distemper on cardboard, 58.5 × 37.5 cm Signed, lower left: *E. Vuillard*

Private collection, United States

Provenance: Donated by the artist to a sale in aid of the *Salon d'automne*, Galerie Manzi, Joyant & Cie, Paris, 21 Feb. 1920, lot 59 – Mancini, Paris, 8,100 F – Garny, Paris – Georges Besson, Neuilly-sur-Seine (France) – Frey, Paris – Private collection, New York, c. 1960.

Bibliography: *BVA* 1, no. 9, 1 April 1920, pp. 250-251.

The composition of this painting is odd and all but unique in Vuillard's late work. Exceptionally, we feel that the artist has asked his



X-169

closest kin to pose as two strictly parallel figures of fate, gazing away into space.

X-170 Conversation, Madame Vuillard and Annette, Rue de Calais

1920; reworked in 1939 Glue-based distemper on canvas, 59 × 71 cm Signed, lower left: *E. Vuillard* Current whereabouts unknown

Provenance: Purchased from the artist by Jos Hessel, Paris, and Bernheim-Jeune, Paris (stock no. 22000, *Mlle Roussel*), 24 March 1920, 28,200 F – Jos Hessel sold his part to Bernheim-Jeune, Paris, 24 Oct. 1923, 10,000 F – Henri Canonne, Paris, 12 Nov. 1923, 30,000 F – Canonne sale, Galerie Charpentier, Paris, 18 Feb. 1939, lot 56 (ill.) – Jos



X-170

Hessel, Paris, 39,000 F – Current whereabouts unknown.

Bibliography: Alexandre 1930, p. 90.

X-171

Annette and Jacques Roussel at Madame Vuillard's

1918-20 Glue-based distemper on paper, 47 × 72 cm Stamp 1, lower right Private collection

Provenance: Artist's studio – Private collection, France – JPL Fine Arts, London, c. 1988 – Private collection.

Exhibitions: Berne, Kunsthalle, 1951, no. 166 – Munich, Kunstverein, 1959, no. 51 – Albi, Musée Toulouse-Lautrec, 1960, no. 66 – Hamburg-Frankfurt-Zurich, 1964, no. 66 (ill.) – London, JPL, 1988, no. 3 (col. ill.) – Salzburg-London, 1991, no. 19 (col. ill.) – Stuttgart, Kunsthaus Bühler, 1996, p. 55 (col. ill.).



X-171



X-172

X-172 Madame Vuillard Reading

1920 Glue-based distemper on paper, 44.5 × 37 cm Stamp 1, lower right The Woodmere Art Museum, Philadelphia (Pennsylvania)

Provenance: Artist's studio – Private collection, Paris – Arthur Tooth & Sons, London – Ella May Fell, Vancouver (British Columbia), 1953 – Michael Fell; on long-term loan to the Woodmere Art Museum, Philadelphia, since 1987.

Exhibitions: Vancouver, Art Gallery, 1979 – Philadelphia, Woodmere Art Museum, 1987, no. 34.

Bibliography: Roger-Marx 1946a, p. 29 (ill.) – Hubbard 1962, p. 159.

Description: Her pink forehead thrusting out from beneath a frilled bonnet, a bespectacled Madame Vuillard sits wrapped in a grey woollen shawl, reading. Behind her is a gleaming sideboard and, above this, an oval mirror hanging on the ochre wall. (AC)

X-173

The Two Venuses and the Constantin Guys Watercolour

1919 Glue-based distemper on canvas, 46 × 51 cm Signed, lower left: *E Vuillard* Private collection, Great Britain

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 21713, *Les Deux Vénus et le Guys*), 11 Oct. 1919, 1,500 F – Thomas Justice & Sons, London, 5 Feb. 1920, part of a lot – Robertson & Bruce, London – Lefevre, London, 1944 – Captain W. B. Henderson, Scotland, 1945 – Private collection, Great Britain.

Exhibition: London, Lefevre, 1945, no. 49.

Description: The mantelpiece of the rue de Calais, with, to the left, a small antique marble torso on its plinth in front of a Constantin Guys painting; and, to the right, the lower part of a plaster-cast of the Venus of Milo. At the centre of the composition are a small bouquet of flowers and some tanagras that are reflected in the mirror along with Maillol's small Leda, standing in bright sunlight on the music rack. (JS)

The composition here is particularly subtle. Despite the presence of a watercolour by Constantin Guys, it is the antiquities that dominate the triangulated picture-space: the Greek torso on its plinth, the plaster cast of the *Venus of Milo* – made to appear larger than is warranted by its actual presence by being duplicated in the mirror – and, last but not least, the distant image of Maillol's little *Leda*, engulfed in its own reflection.

X-174 Flower and Statuette

c. 1919 Oil on cardboard, 24 × 26 cm Stamp 1, lower left Current whereabouts unknown

Provenance: Artist's studio – Alex Maguy, Paris – Sale, Hôtel Rameau, Versailles, 2 June 1965, lot 105 – Current whereabouts unknown.

Description: A yellow flower in a blue carafe, next a roughly sketched figurine. (AC)



X-173



X-174

X-175 The Statuettes on the Mantelpiece, Rue de Calais

c. 1919
Oil on cardboard, mounted on cradled panel, 31 × 58.7 cm
Stamp 1, lower right
Art market, Lucerne (Switzerland)

Provenance: Artist's studio – Private collection, Paris – Russel Hauser, New York – Sale, Christie's, New York, 13 Nov. 1985, lot 276 (col. ill.), bought in – Sale, Christie's, New York, 20 Nov. 1986, lot 348 (col. ill.) – Sale, Sotheby's, London, 1 July 1987, lot 135 (col. ill.) – Sale, Christie's, London, 27 June 1995, lot 247 (col. ill.) – Galerie Rosengart, Lucerne.

Description: On the left are three tanagras; on the right, Maillol's Leda and a rose in a small glass vase. The blue background of the room is reflected in the mirror. (JS)



X-176

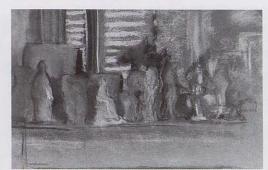


X-177

X-176 Tulips and Statuettes

1919
Glue-based distemper on paper, mounted on cardboard, 63.5 × 51 cm
Signed, lower right: *E Vuillard*Current whereabouts unknown

Provenance: Purchased from the artist by Paul Morand, Paris, 20 Jan. 1925 – Sale, Christie's, London, 7 Dec. 1979, lot 336 (ill.) – Sale, Sotheby's, London, 1 July 1981, lot 444 (ill.) – Sale, Antiquorum, Geneva, 5 April 1982, lot 106 (col. ill.) – Current whereabouts unknown.



X-178

X-177 Carnations and Statuette

c. 1919 Oil on cardboard, 31 × 30 cm Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

Description: A brightly lit table with a figurine and a vase bathed in golden electric light, and, curving over them, some red carnations on green stalks. (JS)

X-178 Still Life on a Mantelpiece

c. 1919 Pastel on paper, 37 × 59 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio – André Weil, Paris – Leicester Galleries, London – Sale, Galerie Motte, Geneva, 25 Nov. 1966, lot 63 (ill.) – Sale, Galerie Motte, Geneva, 16 Nov. 1968, lot 286 (ill.) – Sale, Sotheby's, Tokyo, 3 Oct. 1969, lot 316 (ill.) – Sale, Sotheby's, London, 8 July 1971, lot 40a (ill.) – Current whereabouts unknown.

Exhibitions: Paris, Galerie Beaux-Arts, 1949 – Geneva-Zurich, 1950, no. 6 – London, Wildenstein, 1950, no. 7 – Tokyo, Nichido, March 1970, no. 15 (ill.).

Description: An array of cold-hued objects grouped together on a mantelpiece in the half-light of a shuttered room. In the mirror yellow rays of sunlight are reflected. In the centre stands a blue vase with a few red flowers. (JS)



X-179 Guelder Roses and a Statuette

c. 1919 Oil on cardboard, 20.5 × 30 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

Description: Unfinished sketch. (AC)

X-180 The Fireplace

c. 1920
Pastel on paper, 23 × 30 cm
Stamp 4, lower right
Current whereabouts unknown

Provenance: Artist's studio – Private collection – Galerie Bellier, Paris, 1969 – David Findlay Gallery, New York, 1979 – Current whereabouts unknown.

Description: A fireplace with glints of blue, on which a vase and other objects can be seen. Reflected in the mirror are a plaster cast of Venus and a window. The back of a chair strikes a particularly vivid note in the foreground. (AC)



X-18



X-181

X-181 Venus of Milo

1920 Glue-based distemper on cardboard, 66×73 cm Signed, lower right: *E Vuillard* Private collection

Provenance: Jos Hessel, Paris, bought halves with Bernheim-Jeune, Paris (stock no. 22001, *La Vénus*

de Milo), 24 March 1920 – Jos Hessel's share bought by Bernheim-Jeune on 24 Oct. 1923, 10,000 F – Henri Canonne, Paris, 12 Nov. 1923, 35,000 F; J. Canonne, Paris – J. Canonne sale, Hôtel Drouot, Paris, 5 June 1942, lot 31 (ill.) – Private collection.

Exhibitions: Edinburgh, Royal Scottish Academy, 1948, no. 103 – London, Wildenstein, June 1948, no. 44 – Paris, Charpentier, 1948, no. 76 – Basle, Kunsthalle, 1949, no. 220 – Paris, Kléber, 1949, no. 107 – Paris, Bernheim-Jeune, 1953, no. 12 [*Le Salon de la rue de Calais*, c. 1908] – Hamburg-Frankfurt-Zurich, 1964, no. 67 (col. ill.) – Paris, Bernheim-Jeune, 1973, no. 31 – Brussels, Musées

Royaux, 1975, no. 41 (ill.) – Japan, travelling exhib., 1977-78, no. 41 (col. ill.) – Tokyo, Tokoro, 1979 (col. ill.).

Bibliography: Alexandre 1930, pp. 88, 89 (ill.) – Salomon 1945 p. 108 (ill.) – Roger-Marx 1946a, p. 93 – Schweicher 1949, pp. 70, 75, 99 – Salomon 1961, p. 126 (ill.) – Roger-Marx 1968, col. pl. 23 – Salomon 1968, p. 136 (ill.) – Exhib. cat., Toronto-San Francisco-Chicago, 1971-72, no. 79 (ill.) – Warnod 1988, p. 76 (col. ill.).

Description: This is one of Vuillard's most faithful depictions of the room in which he worked for twelve

years. On the left is the grey marble fireplace, with the plaster cast of the Venus of Milo overshadowing the tanagras, and some logs burning in the grate; on the right, a blue Oriental curtain screening off the window at the corner of the place Vintimille; in the centre, an old piece of tapestry-work decorated with red and brown figures concealing the door to Vuillard's bedroom. The bookshelves provide a ravishing interplay of light-coloured patches, and in front of them stands a brick-red armchair upholstered in velvet with an antimacassar. In the foreground is a chair with blue and red upholstery to the right, and, to the left, some drawings on a stool cropped by the picture plane. The painting, which is highly finished and delicately shaded, especially in the whites - the neck of the young woman, her headscarf, her bright reflection in the mirror, the plaster cast of Venus, the mantelpiece, the antimacassar, the books - creates a play of tonal values of great sophistication. (JS)



E. V., preparatory photograph for *Venus* of *Milo*. Private collection.

The model here is Mademoiselle Hermion. Though she is gazing into space, her reflection in the mirror mingles her with the statuettes decorating the fireplace. At first glance, the juxtaposition seems less subtle than that of *Madame Valentine Synave* (X-233): 'Saturday[,] slow at getting down to work again, take up painting of Hermion [in] perspective; [in the] afternoon[,] short sitting with her, figure[,] redraw folds[,] stronger palette'. On 31 March, Vuillard seems to be no more satisfied: 'After Hermion bad drawing[,] no spirit[,] end up sending her home'.

The area of his apartment that served Vuillard as a studio provided the backdrop for a great many portraits during the 1920s, including those of Marcel Kapferer (XI-256), Monsieur and Madame Widmer (XI-253 and XI-252), and Henri-Xavier Fontaine (XI-198). Interestingly, Vuillard gives a new lease of life to the relics and recollections that have accumulated over the years: knick-knacks, tanagras, Maillol figurines, plaster casts,



reproductions of paintings, the Javanese drape, the medieval tapestry hiding the doorway to his bedroom. Cluttering up his apartment, they bear silent witness to Vuillard's enduring presence in time. Moreover, the attention the painter pays to the fashions of his day makes this one of the first pictures in which we feel we are in the era of Art Deco and the *revues nègres*, of rapidly made fortunes and greater sexual permissiveness. Something of all this is expressed in this deceptively simple-looking little scene.

¹ E. V., Journal, 10 Jan. 1920, III.5, fol. 54v. ² Ibid., III.6, fol. 19v.

X-182 Madame Hessel, Rue de Calais

c. 1920

Pastel on paper, 32 × 25 cm Signed, lower right: *E. Vuillard* Current whereabouts unknown

Provenance: Paul Deutsch, Paris, c. 1950 – Current whereabouts unknown.

Description: Madame Hessel seated in front of the tapestry hiding the doorway to Vuillard's bedroom in the rue de Calais. (JS)



X-183 The Ornamental Pool in the Park of the Château de Versailles

1915

Pastel on grey paper, 50 × 58 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio - Private collection - Paul Vallotton, Lausanne (Switzerland) - Current whereabouts unknown.

Exhibitions: Lausanne, Vallotton, 1980, no. 131 (col. ill.); 1981, no. 126.

Description: Greenish bronze nymphs silhouetted against the light-coloured sand of the terrace at Versailles, with white statues standing out against the shrubbery in the distance. (JS)

X-184 Versailles in the Evening

c. 1915-19

Pastel on paper, 45×47.5 cm Stamp 1, lower right Private collection, France

Provenance: Artist's studio - Sale, Palais Galliera, Paris, 29 Nov. 1969, lot 76 - Zao Wou-Ki, Paris.

Exhibition: Paris, Galerie Beaux-Arts, 1949.

Bibliography: Chastel 1946, p. 93 (ill.).

Description: Against a blue evening sky, a cloud descends on the palace of Versailles, its pink shade repeated amid the yellows and whites highlighting the reliefs of the façade. Along the bottom edge can be seen a basin



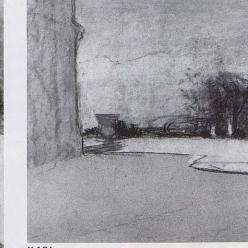
set round with dark-green yews, its waters touched with glints of white. (AC)

X-185 **Ornamental Pool** at Versailles

1915

Pastel on paper, 60×41.5 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio - Private collection, Switzerland - Sale, Galerie Koller, Zurich, 13 Nov 1975, lot 2825 (ill.), bought in - Sale, Germann, Zurich, 24 Oct. 1979, lot 78 (ill.) - Current whereabouts unknown.



Description: A grey day, with a grey-green statue adorning an ornamental pool silhouetted against the yellow sand of an alley. Dark-green patch in the pool on the left; background of grey-black groves. (AC)

X-186 Terrace at Versailles

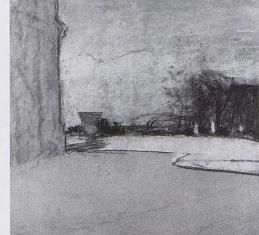
c. 1915-19 Pastel on paper, 48 × 51 cm Stamp 4, lower right Private collection, Switzerland

Provenance: Artist's studio - Private collection, Switzerland.

Exhibitions: Milan, Palazzo Reale, 1959, no. 99 -Albi, Musée Toulouse-Lautrec, 1960, no. 101 -Paris, Grand Palais, 1983, no. 75.

Bibliography: Chastel 1946, p. 104 - Salomon 1953, p. 78.

Description: Versailles in winter. On the left, finely shaded with blues, yellows and pinks, the high wall of the château casts its shadow across the ground. Stretching across the middle ground is a sunlit area with a large pool to the left, and, beyond this on the right, a group of purple and black trees amongst which statues are dimly visible. The blue sky is splashed with pink, and a large white cloud shows on the horizon. The grey paper defines the area of shadow in the foreground. (AC)



X-187 The Chapel at the Château de Versailles

1917, 1919; reworked in 1926-28 Glue-based distemper on paper, mounted on canvas, 96×66 cm Signed, lower right: E. Vuillard Musée d'Orsay, Paris, R.F. 1947-33

Provenance: Purchased from the artist by Jos Hessel, Paris, and Bernheim-Jeune, Paris (stock no. 25562), 2 Nov. 1927, 40,000 F; sale cancelled, 9 Nov. 1927 - Jos Hessel, Paris, 29 Oct. 1928, 40,000 F - Jean Laroche, Paris; Jacques Laroche, Paris - Laroche gift, with right to usufruct, to the Musées Nationaux, 1947; Jeu de Paume, Paris, 1976; transferred to Musée du Louvre (Palais de Tokyo), Paris, 1977; transferred to the Musée d'Orsay, Paris, 1986.

Exhibitions: Paris, Druet, 1930, no. 100 - Paris, Petit Palais, 1937, salle 15, no. 15 - Paris, Musée des Arts Décoratifs, 1938, no. 164 (ill.) - Paris, Charpentier, 1948, no. 71bis - Paris, Musée des Arts Décoratifs, 1952, no. 196 – Paris, Bernheim-Jeune, 1953, no. 10 [La Chapelle de Versailles, 1918] -Milan, Palazzo Reale, 1959, no. 84 (ill.) – Hamburg-Frankfurt-Zurich, 1964, no. 71 (ill.) - Munich, Haus der Kunst, 1968, no. 112 (col. ill.) - Paris, Orangerie, 1968, no. 150 (col. ill.).

Bibliography: Hourticq 1939, p. 18 (col. ill.) -Salomon 1945, pp. 61, 63 (ill.) - Chastel 1946, p. 104 - Roger-Marx 1946a, pp. 69 (ill.), 80; 1948c, pl. 62 – Schweicher 1949, pp. 26-28, 38, 39, 50, 54, 67, 68, 72, 73, 82, 99, 119 – Dorival 1961, p. 35 - Salomon 1961, pp. 123 (col. ill.), 124; 1968, pp. 25, 27, 133 (col. ill.), 134 - Jardin des arts, no. 161, April 1968 (ill.) - Preston 1971, p. 43, fig. 59 - Compin, Roquebert 1986, p. 279 (ill.) -Thomson 1988, pp. 122-123, col. pl. 113 - Rosenblum 1989, p. 611 (col. ill.) - Compin, Lacambre, Roquebert 1990, pp. 474, 475 (ill.) - Paris, Orsay, 1992, p. 138 (col. ill.).



Programme of the concert aiven on 29 June 1917 at the chapel of the Château de Versailles. Private collection

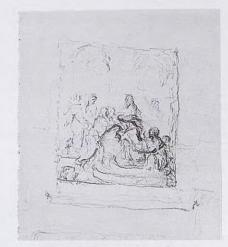


chapel; the paintings; the décor ... straight lines'.1 At a concert held by the Société des Amis des Cathédrales in the palace chapel Vuillard sat in the third row, behind Mansart's famous colonnade. He sketched certain details of the stone décor on his copy of the concert programme, in preparation for a painting which is one of the most beautiful celebrations ever made of the belated marriage of music and architecture. Among the works being performed that evening were Henry Du Mont's Dialogus de anima and the Miserere by Michel de Lalande (see ill.). Like the Louvre, Versailles for Vuillard represented the enduring nature of the French genius, the source of the great classical tradition; that it was also the château where the Prussians had humiliated France by proclaiming the German Reich in 1871 makes his celebration of classical order and clarity all the more magnificent, more radiant even than *The Library* (IX-164) painted for the Princesse de



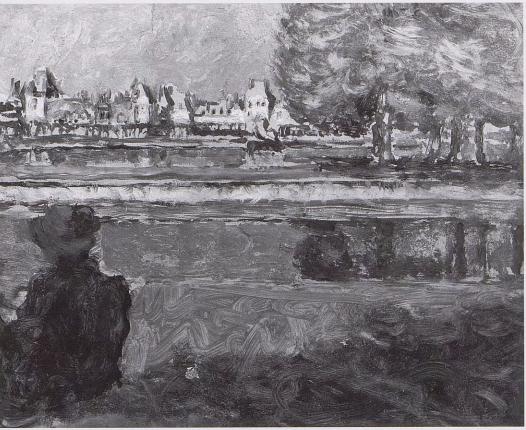
E. V., preparatory drawing for the columns of *The Chapel at the Château de Versailles*, graphite on paper, 16.9 x 9.8 cm. Private collection.

Bassiano. His preparatory sketches emphasize the majesty of the columns (see ill.), the décor by Robert de Cotte and, in particular,



E. V., preparatory drawing for Claude Poirier's bas-relief in *The Chapel at the Château de Versailles*, graphite on paper, 23 x 12.2 cm. Private collection

Claude Poirier's bas-relief, La Présentation de Jésus au Temple' (see ill.). He uses a mauve-grey monochrome that renders palpable the resonance of music in space. Jacques Salomon aptly reminds us of the composition's affinity with Buffon's Discours sur le style, 'that Vuillard had copied into one of his sketchbooks. Sometimes in his remarks, he alluded to it: "Only well-written works will be handed down to posterity"; then a little further on: "a fine style is only such by the infinite number of truths it presents". Vuillard is thought to have touched up the painting just before



X-188

it was acquired by Jean Laroche. On 22 September 1927, he noted: 'Blue woman of painting at Versailles'. The combination of the woman's blue gown and red, almost pre-Raphaelite hair does indeed create an extraordinary effect at the centre of the painting, where it contrasts with the somewhat greyer palette employed for the officer in his sky-blue uniform.

¹ E. V., Journal, III.2, fol. 19v.

² Fr. Souchal, French Sculptors of the Seventeenth and Eighteenth Centuries, Cassirer, London, 1987, vol. III., p. 148, no. 35 (ill.). ³ Salomon 1968, p. 134.

⁴ E. V., Journal, III.(S).G, fol. 34r.

X-188 Château de Fontainebleau

c. 1915-19 Oil on cardboard, 33 × 41 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio – Arthur Tooth & Sons, London – Major J. D. Mitchell, Great Britain, 1964 – Arthur Tooth & Sons, London – T. Lewis, Bangkok – Current whereabouts unknown.

Exhibition: Paris, Bernheim-Jeune, 1961-62, no. 39.

Description: In the left foreground, a woman in a brown coat and blue hat is seen from behind, sitting on the grass. An island with trees to the right divides the river into two blue bands. On the opposite bank, stands the château de Fontainebleau, reflected in the water. The sky is a soft grey-blue. (JS)



X-189

X-189 The Bridge at Mareil

c. 1915-19 Oil on cardboard, 53 × 66.7 cm Stamp 1, lower right Private collection, Switzerland Provenance: Artist's studio – Private collection, Paris – Marlborough Fine Art, London, 1954 – Villiers David, London – Sale, Christie's, London, 1 Dec. 1992, lot 120 (col. ill.) – Private collection, Switzerland.

Exhibition: London, Marlborough, 1954, no. 81.

Description: Sketch of a small bridge with a red underside, surrounded by branches, mauve fencing and yellow-green foliage to the right. Grey sky. (AC)

X-190 Jean Reiss in a Sailor's Suit

Pastel on paper, 48.5 × 33.5 cm Signed and dedicated, lower right: pour Lucy | EVuillard Private collection

Provenance: Gift from the artist to Lucy Hessel, Paris, 21 April 1915 – Private collection.

X-191 Portrait of Jean Reiss

Pastel on paper, 36×30 cm Stamp 1, lower right Private collection, Canada

Provenance: Artist's studio – JPL Fine Arts, London – Private collection, Canada.

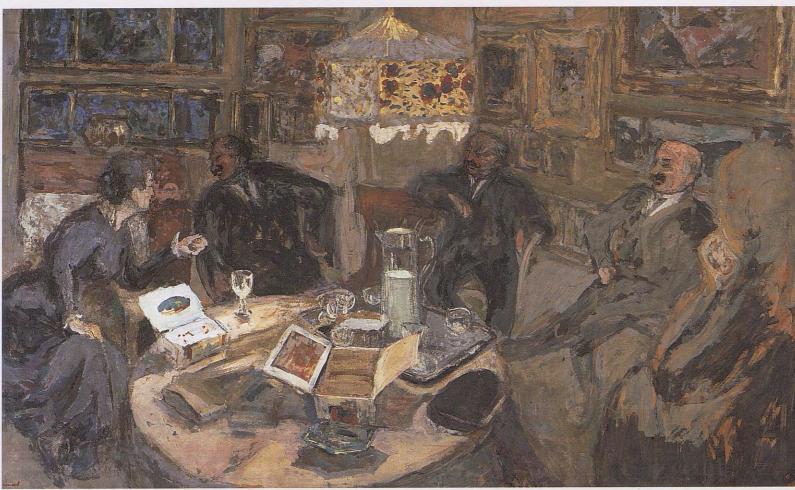
Exhibition: Lausanne, Vallotton, 1978-79, no. 26 (ill.).





1265





X-192

X-192 The Cigars

c. 1915-17 Glue-based distemper on cardboard, 75.2 × 121.1 cm Stamp 1, lower left Kunsthalle Bremen, Bremen (Germany), Inv. Nr. 822-1960/23

Provenance: Artist's studio – Renou, Paris – Lefevre, London, 1950 – E. Brown & Phillips, London, 1953 – Georges Seligmann, New York – Sale, Sotheby's, New York, 2 May 1956, lot 94 (ill.), bought in – Sale, Sotheby's, London, 26 March 1958, lot 149 – Adams Brothers, London – Galerie Mouradian et Vallotton, Paris – Kurt Meissner, Zurich (Switzerland) – Kunsthalle Bremen, Bremen, 1960.

Exhibitions: London, Lefevre, 1951, no. 40 – Bremen, Kunsthalle, 1961, no. 44 (ill.); 1977, no. 49 (ill.).

Bibliography: Apollo, April 1957, p. 99 (ill.) – Gerkens, Heiderich 1973, p. 349, fig. 623.

The scene takes place in the smoking-room of the rue de Naples, after dinner, during the war; the figures are, from left to right, Lucy Hessel, Romain Coolus, Jos Hessel and Jean Laroche. It was probably during the war that the circles of friends around Vuillard broke up and reformed with newcomers. In a letter to Vuillard in March 1916 - the painter at the time was in Lausanne with Kerr-Xavier, Marie and Annette – Lucy Hessel describes how weary she is of the company of her old friends: 'after dinner, I was with Jos at Marcelle's... Miche, the Freds, René Blum, Coolus and Picard were there. I feel I have rather lost touch with them all, it pains me a bit, I must get on their nerves a lot, and they themselves don't interest me much either, except of course Marcelle. All asked after you.

'On Saturday I had dined with the Bernheims, no great interest either. Since this war, I rather miss our cosy little evenings together. We're drowsy a lot of the time, but how nice it is to have a heart and a mind suffi-

ciently alert to take note of the slightest sentiment felt.'1

Vuillard indulges here in one of his favourite exercises, the subdued camaïeu. On the wall among the paintings in Jos's collection, distinctly visible above the head of Jean Laroche on the right, is *The Family Lunch* (VII-36), that the Hessels never parted with. Vuillard delights in throwing invisible bridges in this way between two intense periods of his existence.

¹ Letter from Lucy Hessel to E. V., Salomon archives.

X-193 Madame Hessel Reading a Newspaper by a Fireplace (sketch)

1917 Glue-based distemper on paper, mounted on canvas, 108 × 63 cm Stamp 2, lower left Current whereabouts unknown

Provenance: Artisi's studio – Georges Maratier, Paris, 1944 – Sale, Sotheby's, New York, 13 Dec. 1961, lot 95 (ill.) – Sale, Sotheby's, New York, 11 Dec. 1963, lot 89 (ill.) – Herbert Levine, New York – Sale, Sotheby's, New York, 27 May 1976, lot 216A (ill.), bought in – Sale, Sotheby's, New York, 12 Nov. 1987, lot 332 (col. ill.) – Sale, Sotheby's, New York, 12 Nov. 1988, lot 392 (col. ill.) – Sale, Hôtel Drouot, Paris, 1 April 1990, lot 41 (col. ill.) – Current whereabouts unknown.

X-194 Madame Hessel Reading a Newspaper by a Fireplace (study)

1917 Glue-based distemper on paper, 133 × 55 cm Stamp 1, lower left Current whereabouts unknown

Provenance: Artist's studio – François Reichenbach, Paris – E. J. Van Wisselingh, Amsterdam, 1955 – Dalzell Hatfield, Los Angeles (California) – Gary Cooper, United States, 1957 – Mrs John Converse, New York – Acquavella, New York – Private collection, Philadelphia (Pennsylvania), 1968 – Sale, Sotheby's, New York, 19 Oct. 1989, lot 114 (col. ill.) – Sale, Christie's, New York, 9 Nov. 1999, lot 260 (col. ill.) – Current whereabouts unknown.

Exhibition: Amsterdam, Van Wisselingh, 1955, no. 36 (ill.).

X-195 Madame Hessel Reading a Newspaper by a Fireplace (preliminary sketch)

1917
Glue-based distemper on paper, mounted on canvas, 100 × 55 cm
Stamp 1, lower right
Private collection, France

Provenance: Artist's studio – Georges Maratier, Paris, 1944 - Sale, Hôtel Drouot, Paris, 14 Dec. 1951, lot 31 – Sale, Sotheby's, London, 28 June 1961, lot 60, bought in – Erwin Swann, New York – Grace Borgenicht, New York – Robert Rice, Houston (Texas), 1980 – Sale, Sotheby's, New York, 13 May 1992, lot 79 (col. ill.) – Private collection, Paris.

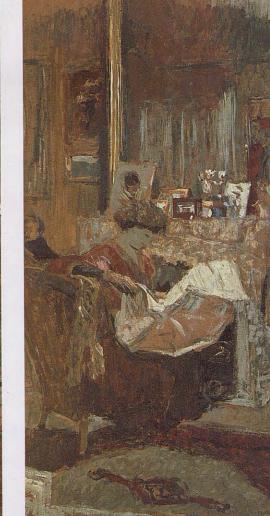
Exhibitions: Munich, Kunstverein, 1959, no. 53 – St. Tropez, 2000, no. 82, p. 133 (col. ill.).



X-193



X-194



X-195





X-196 Madame Hessel Reading a Newspaper by a Fireplace – I

1917 Glue-based distemper on paper, 103×55 cm Signed, lower right: E. Vuillard Private collection, France

Provenance: Dr Georges Viau, Paris, 27 July 1917, 1,000 F - Viau sale, Hôtel Drouot, Paris, 11 Dec. 1942, lot 122 (ill.) - Private collection, France.

Exhibitions: Paris, Seligmann, 1934, no. 132 - Paris, Durand-Ruel, 1938, no. 79 - Paris, Charpentier, 1962, no. 111 (ill.) - Bordeaux, Beaux-Arts, 1964, no. 181.

X-197 Madame Hessel Reading a Newspaper by a Fireplace -

1917 Glue-based distemper on paper, mounted on canvas, 106×55 cm Signed, lower left: E. Vuillard Kunstmuseum Bern, Berne, Inv. Nr. 1624

Provenance: Donated by the artist for a sale in aid of the Fraternité des Artistes, Galerie Georges Petit, Paris, April 1917 - Galerie Haller, Zurich (Switzerland) - Kunstmuseum Bern, Berne, 1946.

Exhibitions: Berne, Kunsthalle, 1946, no. 71 – Basle, Kunsthalle, 1949, no. 213 - Biel, 1953-54, no. 37 - Moutier, École Secondaire, 1956, no. 70 - Berne,

Kunstmuseum, 1959, no. 92 - Paris, Petit Palais, 1959, no. 141 - Wolfsburg, Stadthalle, 1961, no. 173 (col. ill.) - Vienna, XX. Jahrhundert Museum,

Bibliography: Travelling exhib. cat., Switzerland, 1947, p. 32 (ill.) - Berne 1960, pl. 173 - Thomson 1988, pp. 110, 122-123, 134, col. pl. 112.

Description: Vuillard has amused himself by looking at his subject in a mirror, doubtless to create a sense of distance; at bottom left, we can see the frame. The artist made five paintings of this subject, as is revealed by a photograph he took in his studio in the rue de Calais. The sitter is Madame Hessel, though Vuillard has not sought to capture her likeness. She is shown with her head in profile, reading a newspaper that is brightly lit by a lamp out of frame. To the left of the fireplace

X-198 Madame Hessel Reading, Evening

1915-16 Glue-based distemper on paper, mounted on canvas, 90×70 cm Stamp 1, lower left Current whereabouts unknown

Provenance: Artist's studio – Wildenstein, New York - Lester F. Avnet, New York, 1964 - Ruth O'Hara, United States - Umeda Gallery, Osaka (Japan), 1973 - Sale, Sotheby's, London, 27 June 1989, lot 32 (col. ill.) - Current whereabouts unknown.

Exhibitions: New York, Wildenstein, Oct.-Nov. 1964, no. 41 (ill.) - Kyoto, Yomiuri, 1973, no. 42

Bibliography: Art Times, Oct.-Nov. 1964 (ill.) p. 12 - Roger-Marx 1968 (col. ill.) p. 27 - Preston 1971, pp. 136, 137 (col. ill.).

Description: In the left foreground is a dark-haired woman (Lucy Hessel) in a purple blouse, her head propped on an elbow on a green armchair, reading. In the middle ground, to the right, is a wall covered with paintings dominated by green and blue; and, to the left, a grey-beige curtain beyond which we see a mirror in which part of the room is reflected, a blue vase of flowers and a spherical pink ceiling-light at top left. On the right is a lamp with a salmon-pink shade on a table behind a floral-pattern screen. In relation to the fol-lowing version (X-199), some slight changes can be noted in the tone of the fireplace to the left, the back of the armchair and the upper corner of the wall. (AC)

X-199 Madame Hessel Reading a Newspaper, Evening

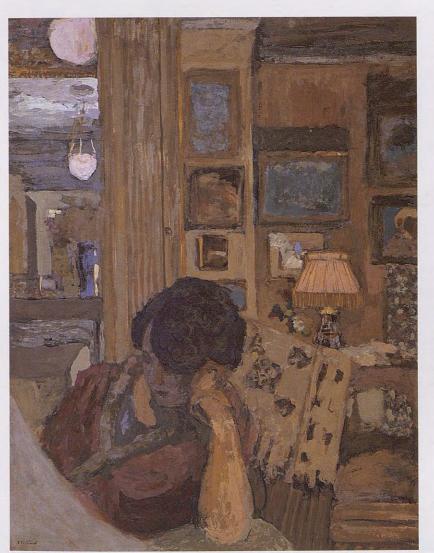
1915-16 Glue-based distemper on paper, mounted on canvas, 92×66.5 cm Signed, lower right: E Vuillard Private collection

Provenance: Purchased from the artist by Jos Hessel, Paris, 8 June 1916 - Private collection.

Exhibitions: Zurich, Kunsthaus, 1932, no. 164 (ill.) - London, Tooth & Sons, 1934, no. 8 - Namur, Beaux-Arts, 1939, no. 52 (ill.) - Paris, Galerie Beaux-Arts, 1939, no. 71 (ill.) - Edinburgh, Royal Scottish Academy, 1948, no. 90 - London, Wildenstein, June 1948, no. 31.

Bibliography: Bernard 1930, p. 21(ill.).

Description: In the left foreground we see Madame Hessel reading beneath the ceiling light, her head propped on an elbow on a green armchair, her face in shadow. In the middle ground, to the right, is a wall covered with paintings dominated by green and blue; and, to the left, a grey-beige curtain beyond which we see a mirror in which part of the room is reflected, a blue vase of flowers and a spherical pink ceiling-light at top left. On the right is a lamp with a salmon-pink shade on a table behind a floral-pattern screen. (JS)





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X-200 Madame Hessel with a Violet Shawl

c. 1915-17 Oil on paper, mounted on canvas, $39 \times 30 \text{ cm}$ Stamp 1, lower right Private collection, France

Provenance: Artist's studio - Private collection,

Description: Side view of a seated woman (Madame Hessel), her head seen in profile. She is wearing a lightcoloured dress with glints of green and yellow, and a violet shawl, and is illuminated by a lamp out of frame. Her face lies in shadow and is handled in an Impressionist manner, and her dark hair has multiple reflections. Green and yellow striped background, with the edge of a purple-brown item of furniture at bottom

X-201 Madame Hessel Seated in an Armchair

c. 1915-17 Oil on paper, 53×34 cm Signed, lower left: E Vuillard Cincinnati Art Museum, Cincinnati (Ohio), 1946.10

Provenance: Dikran Khan Kélékian, Paris and New York, c. 1920 - Kélékian sale, Plaza Hotel, New York, 30-31 Jan. 1922, lot 122 (ill.), \$4,200 – Mrs W. T. Bush, after 1922 - Agnes Potter Lowrie, United States - Gift of Mrs Agnes Potter Lowrie to the Cincinnati Art Museum, Cincinnati, Feb. 1946.

Exhibition: Brooklyn, Museum, 1921, no. 222.

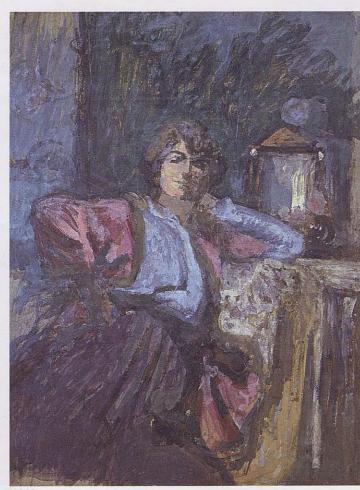
Bibliography: Alexandre 1920, pl. 70 - Cincinnati Art Museum News 1, no. 1, Oct. 1946, p. III (ill.).

X-202 Madame Hessel with a Pink Scarf

c. 1915-17 Glue-based distemper on paper, mounted on canvas, 100×75 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio - Hallsborough Galleries, London - Private collection, Switzerland, 1965 -Sale, Sotheby's, London, 25 June 1985, lot 26 (col. ill.), bought in - Sale, Christie's, New York, 14 May 1986, lot 24 (col. ill.) - Current whereabouts

Description: A dark-haired woman in a black skirt, grey blouse and pink capelet (Lucy Hessel), sitting with a triumphant air against a dark-green background, her elbow propped on a piece of furniture draped with a grey cloth. On the right is an ornamental mirror in which the light is reflected. Sketch. (AC)



X-203

The Small Drawing-Room, Madame Hessel at Her Sewing-Table

1917 Oil on canvas, 50.8×76.2 cm Signed, lower right: E. Vuillard The Metropolitan Museum of Art, New York, Robert Lehman Collection, 1975.1.226

Provenance: Purchased from the artist by Jos Hessel, Paris, 25 April 1917, 2,500 F with a watercolour by Constantin Guys - Jeanne Lanvin, Paris; Comtesse Jean de Polignac, Paris - Sam Salz, New York - Robert Lehman, New York - Lehman bequest to The Metropolitan Museum of Art, New York, 1975.

Exhibitions: Paris, Braun, 1932, no. 43 - Zurich, Kunsthaus, 1932, no. 163 - Paris, Musée des Arts Décoratifs, 1938, no. 165 - Cincinnati, Art Museum, 1959, no. 174.



Bibliography: Bernard 1930, p. 25 (ill.) – *CdA*, no. 138, August 1963, p. 62 (col. ill.).

Description: Side view of Madame Hessel seated to the right of centre before a dressing-cum-sewing table, in an old-rose housecoat trimmed with fur. Next to the little balls of wool on the table is a small lamp with its shade set at a slant that illuminates her hands and her blue needlework. In the background is a fireplace draped with a lacework fabric steeped in warm yellow light, and a glowing red hearth. At top left is a couch in the same tone as the sitter's dress, likewise lit. (JS)

X-204 Madame Hessel by the Fire, known as In Front of the Fireplace

1917-18 Oil on hardboard, 54 × 48 cm Signed, lower left: E Vuillard Private collection, Paris

Provenance: Purchased from the artist by Jos Hessel, Paris and Bernheim-Jeune, Paris (stock no. 21082, Devant la cheminée), 21 Jan. 1918, 2,500 F; Jos Hessel sold his share to Bernheim-Jeune, Paris, 19 Dec. 1932 - Fernand Javal, Paris, 27 Oct. 1934, 3,500 F - Private collection, Paris.

Exhibitions: Paris, Rosenberg, 1936, no. 23 – Paris, Petit Palais, 1937, salle 15, no. 6 - Paris, Bernheim-Jeune, 1953, no. 9 [Femme à la cheminée] - Albi, Musée Toulouse-Lautrec, 1960, no. 80.

Bibliography: Leclère 1920, p. 105 (ill.).

Description: The fireplace is draped with an ochre lacework fabric. A fire burns in the mauve grate, casting a warm glow on the edge of the hearth, the tongs and the arm of the woman (Lucy Hessel) seated to the right in a cream-coloured dress with black shadows, holding her hand to the side of her face. The ochre wall is hung with paintings, and in the fireplace mirror can be seen reflected a green curtain, the corner of the ceiling and wall, the top of a grey door and the objects on the mantelpiece (a lamp, a picture frame and a vase of white roses). On the mauve floor is an ochre cushion. (JS)



1270

X-205 Lacing the Ankle-Boots

1917-18 Oil on cardboard, 62.5 × 46 cm Signed, lower left: *E Vuillard* Current whereabouts unknown

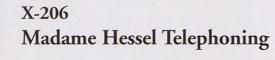
Provenance: Purchased from the artist by Jos Hessel, Paris and Bernheim-Jeune, Paris (stock no. 21083, *Le Lacet de la bottine*), 21 Jan. 1918, 2,500 F – Sold, 4 April 1932, 60,000 F – Current whereabouts unknown.

Bibliography: Salomon 1961, p. 103 (ill.).

Description: The sitting-room in the rue de Naples, with on the right, seen from the side, Madame Hessel sitting on a couch, and crouching next to her to the left, facing the viewer, a maid lacing up one of her boots. In the right foreground is the fireplace draped with its lacework fabric, and on the wall in the background, Vuillard's portrait of Lucy in blue, with a Roussel beneath it. A ceiling lamp out of frame to the left brings out the mouldings in the corner of the ceiling. (JS)



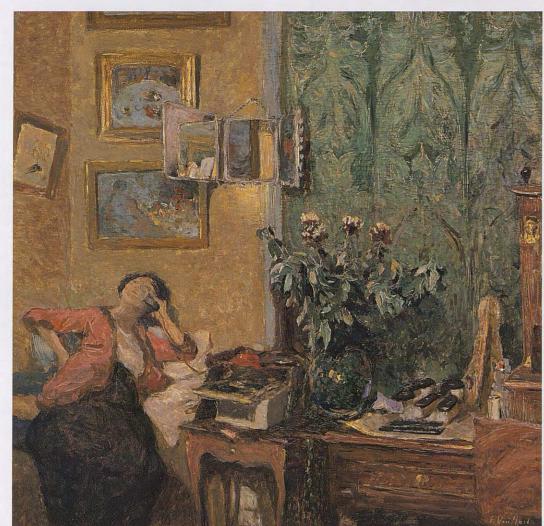
X-205



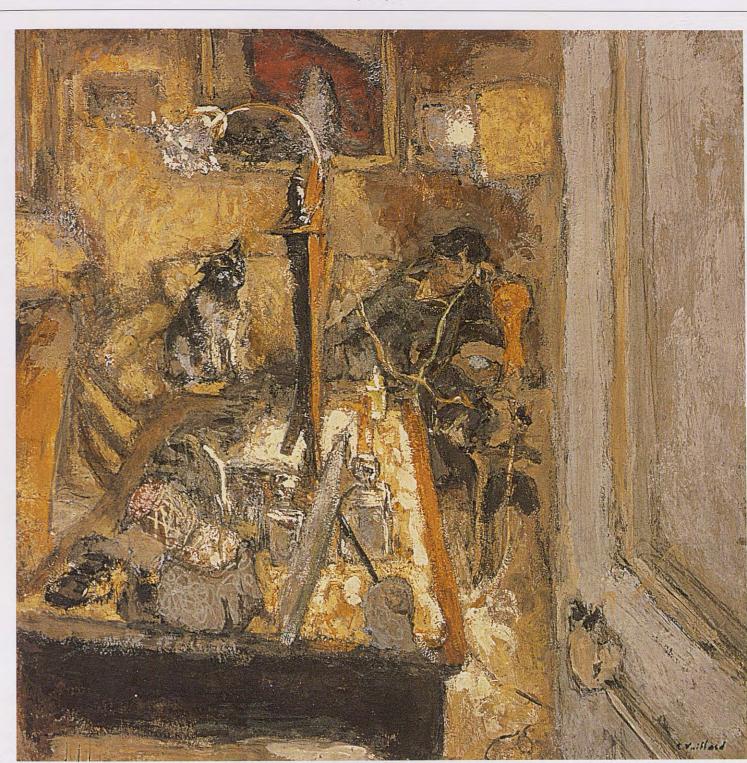
c. 1917 Oil on cardboard, 73 × 74.5 cm Signed, lower right: *E. Vuillard* Private collection, Paris

Provenance: André Goldet, Paris – Private collection, Paris.

This fine painting is a real bravura display. The green leaves of the bouquet delicately outlined against the green curtain, the brushes lined up sensibly in a row, the reflections of the paintings on the walls in the three-panelled mirror – all these 'trivial' details extol the commonplace character of modern life, of which Lucy Hessel is the opulent muse. The posture Vuillard has reserved for her is something of a caricature and is similar in style to that of *Lucy Hessel Reclining on a Couch* (XI-95). She would probably spend hours on the telephone.



X-206



X-207 Madame Hessel Telephoning in Her Boudoir

1917 Glue-based distemper on paper, mounted on canvas, 50.5×50 cm Stamp 1, lower right Private collection, Switzerland Provenance: Artist's studio – Lefevre, London, 1955 – G. Whitman, London, 1964 – Sale, Sotheby's, London, 26 April 1967, lot 13 (ill.), bought in – Sale, Christie's, London, 2 May 1969, lot 52 (ill.) – Galerie Hopkins-Thomas, Paris – Sale, Hôtel des Ventes, Enghien-les-Bains (France), 13 June 1983, lot 92, bought in – Private collection, Switzerland.

Exhibitions: Paris, Bernheim-Jeune, 1953, no. 31 [*Mme Hessel téléphonant*] – London, Lefevre, May-June 1956, no. 23 (ill.) – London, Leicester, 1963, no. 82.

Bibliography: Salomon 1945, pp. 87 (ill.), 88.

Description: On the right, a mauve door cuts the boudoir in two. Standing on the dressing-table is a mirror seen from the side, surmounted by a tulip-shaped lamp fixture. Light coming from top right dapples the right-hand part of the table with bright reflections and [a bright patch] on the small mirror on the wall in the background. Sitting on a yellow sofa beneath the mirror is a woman in black (Madame Hessel), holding a telephone with a green cord to her ear. Harmony in mauve and yellow, rounded off by the silhouette of a cat sitting at the end of the table to the left. (AC)





X-208 Madame Hessel Telephoning

Glue-based distemper on paper, 75×54 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio - Charles-Auguste Girard, Paris, 1941 - Current whereabouts

Description: A beige-coloured interior, with Madame Hessel seated before a table on the left. On the far right is a mahogany, Empire-style dressing-table, in the mir-



drawing for Madame Hessel Telephoning, graphite on paper, 20.8 x 12.4 cm. Private collection.

ror of which the copperware and lights of the room are reflected. In the background is a drawn curtain striped

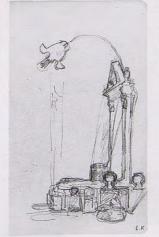
X-209 Madame Hessel in Front of Her Dressing-Table

c. 1917 Pastel on paper, 63.5×62 cm Stamp 1, lower left Current whereabouts unknown

Provenance: Artist's studio - Louis Carré, Paris -O'Hana, London - Arthur Tooth & Sons, London - Captain Richard A. Peto, Isle of Wight (Great Britain) - Sale, Sotheby's, London, 28 June 1967, lot 38 (col. ill.), bought in - Sale, Christie's, London, 6 July 1971, lot 20 (ill.) - Spencer Samuels, New York - Sale, Christie's, London, 2 Dec. 1975, lot 178 (ill.) - Current whereabouts unknown.

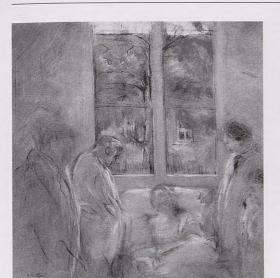
Exhibitions: Great Britain, travelling exhib., 1951-52, no. 52 - Plymouth, City Museum, 1960, no. 90 - London, Tooth & Sons, April-May 1969, no. 26 (ill.) [Femme à sa toilette].

Description: Side view of Madame Hessel sitting at her Empire-style dressing-table, looking down. The swan's-neck light-fixture surmounting the mirror casts vivid reflections on her blouse and on the objects on the table. Dark green background. (JS)



drawing for Madame Hessel in Front of Her Dressing Table, graphite on paper, 17.6 x 10.4 cm. Private collection.

Like the previous entry, this painting is a rather puzzling example of a work which appears unfinished but is preceded by a meticulously detailed preparatory drawing (see ill.). The outline of the dressing-table mirror with its tulip-shaped light-fixture is reminiscent of



X-210 Docteur Vaquez' Clinic (preliminary sketch)

1915 Pastel on paper, 53×47.5 cm Stamp 1, lower left Private collection, Germany

Provenance: Artist's studio - Private collection - JPL Fine Arts, London - Private collection, Germany.

X-211 Docteur Vaquez at the Hôpital Saint-Antoine

1915-16, 1921 Glue-based distemper on canvas, 142×132 cm Signed and dated, lower right: EVuillard 21 Académie Nationale de Médecine, Paris,

Provenance: Dr Henri Vaquez, Paris – Vaquez bequest to the Académie Nationale de Médecine,



Exhibitions: Paris, Petit Palais, 1937, salle 15, no. 12 - Paris, Musée des Arts Décoratifs, 1938, no. 172 - Milan, Palazzo Reale, 1959, no. 90 - Paris, Grand Palais, 1983, no. 81.

Bibliography: Salomon 1945, p. 41 – Roger-Marx 1946a, pp. 80, 164 (ill.); 1948b, n.p. (ill.) – Salomon 1968, p. 26 - Russell, exhib. cat., Toronto-San Francisco-Chicago, 1971-72, pp. 66-67 - Dunstan 1973, pp. 48, 50 (col. ill.), 74-75 - Thomson 1988, p. 130, col. pl. 123 - Cogeval 1993b, p. 107.

Loyal to his circle of friends, Vuillard met up again with the patron of the celebrated Vaquez Panels (V-97.1 to V-97.4) some twenty years later. In the meantime, Henri Vaquez (1860-1936) had been recognized through his work as the founder of cardiology in his day. A professor of clinical medicine at the Faculty of Medicine in Paris, he specialised in diseases of the heart - high blood pressure and arrhythmia. He popularised the use of cardiac radiography as early as 1910 and studied the relationship between high blood pressure and suprarenals. He gave his name to polyglobulia ('Vaquez' disease') and developed an instrument for measuring blood pressure, called a 'sphygmotensiophone' (see Docteurs Vaquez and Parvu, XI-250).1

The present painting is slightly less wellknown than The Surgeons (IX-226) and much less dramatic. It was painted over a period of seven years, between 1915 and 1921. Despite the passage of time, Vuillard retained very clear memories of his earliest visits to the Hôpital Saint-Antoine: 'gloomy weather[,] [the] hospital, the consultation'.2 He hesitated between 'two subjects[:] [the] well-lit hospital and object[s,] the dark, sad scene [of] the sick patient'.3 It does indeed come as a surprise to see a painting in which most of the picture surface is taken up by a window delineating a mineral landscape and letting a distinctly dark daylight into the white room. The pessimistic outlook cultivated by Vuillard during the Symbolist years appears to draw fresh inspiration here from Mallarmé; in particular, the Mallarmé of Du Parnasse contemporain, whose poem Les Fenêtres (London, 1863) offers disturbing similarities to Vuillard's painting, which is in a no less dispiriting vein:

Las du triste hôpital, et de l'encens fétide Qui monte en la blancheur banale des rideaux

Vers le grand crucifix ennuyé du mur vide, Le moribond sournois y redresse un vieux dos, Se traîne et va, moins pour chauffer sa pourriture Que pour voir du soleil sur les pierres, coller Les poils blancs et les os de la maigre figure Aux fenêtres qu'un beau rayon clair veut hâler.4

This is only to be expected, though, since Mallarmé was Vuillard's favourite poet and, between 1920 and 1940, would be quoted in his journals roughly once a month.

On 7 March 1921, the painting was still not finished and Vuillard noted: 'ill-disposed to resume work on [the] hospital question ... go to the [Hôpital de la] Pitié'.5 He then quoted in full an observation of Paul Valéry's that might stand as an epigraph for his own composition: 'but any judgement one intends to pass on a work must take account above all of the difficulties its author has set himself. It might be said that the charting of these selfimposed obstacles, when one is able to reconstruct them, immediately reveals the intellectual level of the poet, the quality of his pride, the delicacy and despotism of his nature'.6 Vuillard's painting is indeed the fruit of painstaking research; yet the outcome, similar in this respect to his Self-Portrait in the Dressing-Room Mirror (XI-167), is surprisingly austere. Dr Vaquez, a life-long friend, was to have had star billing in the painting; yet his face, though sketched in detail in a preparatory drawing (see ill.), eludes us; only the profile can be seen. Instead, Vuillard focuses on the collective experience of surgery, giving us a broad picture of the doctors making their rounds rather than a double-portrait as such.7

Bibliothèque de l'École Nationale de Médecine, dossier Vaquez. E. V., Journal, 28 Oct. 1915, II.9, fol. 6r.

Ibid., 14 Nov. 1915, II.9, fol. 10r.

Stéphane Mallarmé, 'Les Fenêtres', in Du Parnasse contempe ain, Œuvres complètes, Gallimard, Paris, 1945, p. 32. ['Tired of the dreary hospital and of the stale incense rising in the banal whiteness of the curtains towards the vast crucific weary of the mpty wall, the dying man cunningly straightens his old back, drags himself and, less to warm his decay than to see sunlight on the stones, goes to flatten his white hairs and the bones of his thin face at the windows which a bright lovely sunbeam wishes to bronze.' Trans. By Anthony Hartley, Mallarmé, Penguin, Hammondsworth, 1965, p. 17].

E. V., Journal, III.7, fol. 54r.

For an excellent account of the career of Henri Vaquez and his presence in a fresco by Diego Rivera in Mexico City, see Groom 1993, p. 91.





E. V., preparatory drawings for Docteur Vaquez at the Hôpital Saint-Antoine, graphite on paper, 17.5 x 10.4 cm.



X-212 Jeanne Louise Guérin

1916-17 Glue-based distemper on paper, mounted on canvas, 174×120 cm Signed, lower right: E Vuillard The Art Institute of Chicago, Chicago (Illinois), 1986.868

Provenance: Commissioned from the artist by Jeanne Guérin, Paris, 7 April 1916, 1,500 F - Jos Hessel, Paris, 1936 - Raphaël Gérard, Paris, c. 1938 - Silberman, New York, c. 1957 - Nathan Cummings, New York - The Art Institute of Chicago,

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 156 - New York, Silberman, 1957, no. 22 (ill.) - Minneapolis-Davenport-New York, 1965, n.p. (ill.) - Chicago, Art Institute, 1973, no. 25 (ill.).

Description: The model stands facing the viewer, her right hand clasping the cord of a window curtain cut by the rectangular flap of a three-leaf mirror. In the foreground is a dressing-table; at bottom right, a small dog, looking up at her; in the background, a brightly

Very little is known about Jeanne Louise Guérin, other than that she was the mistress of the very wealthy Monsieur Monteux, founder of the Raoul shoemaking firm. Though he reworked the portrait many times,

Vuillard described it as an 'enormous caricature'.1 Preparatory drawings focus on the model's reflection in the mirror of the corner wardrobe and her hand clutching the curtain cord (see ills.). In October, when Vuillard missed a session, the model was 'very angry'.2

¹ E. V., Journal, 13 May 1916, II.9, fol. 52r.

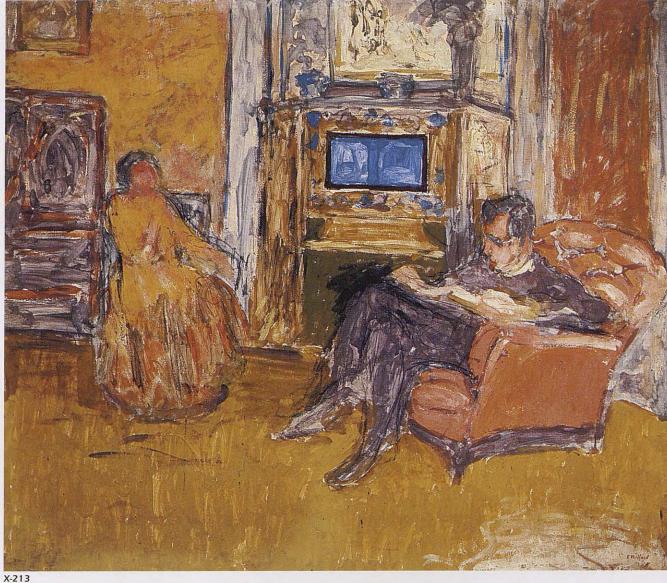
² Letter from Jeanne Guérin to E. V., 10 Oct. 1916, Salomon







E. V., preparatory drawings for Jeanne Louise Guérin, graphite on paper, 21 x 12.5 cm.



X-213

X-213 Monsieur and Madame Kapferer

1916 Glue-based distemper on paper, mounted on canvas, 90 × 103.5 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio – O'Hana, London – Sale, Sotheby's, London, 26 March 1958, lot 125, bought in – Milton Sperling, Beverly Hills (California) – Betty W. and Stanley K. Sheinbaum, Los Angeles (California) – Richard L. Feigen Gallery, New York – Sale, Christie's, New York, 11 May 1988, lot 45 (col. ill.) – Current whereabouts unknown.

Description: A drawing-room with a dull-yellow floor and a huge tiled stove with a blue window. To the right is a man dressed in greyish mauve, seated in an ochre armchair, reading; to the left a woman in a yellow dress, sitting in front of some furniture of a dull, mauvish colour touched with ochre. The wall behind the woman has the same tones as her dress. (AC)

This, of course, is a quick preliminary sketch, which resulted in two separate portraits. Seated on the left is Madame Kapferer. On the wall above the neo-Gothic, glass-fronted bookcase is what we know from the next entry, *Portrait of Madame Kapferer at Home* (X-214), to be a painting by Odilon Redon.

X-214 Portrait of Madame Marcel Kapferer at Home

Glue-based distemper on paper, mounted on canvas, 172 × 105 cm
Signed, lower left: *E. Vuillard*Private collection

Provenance: Commissioned from Vuillard by Marcel Kapferer, Paris – Private collection.

Exhibitions: Paris, Musée des Arts Décoratifs, 1937, no. 191; 1938, no. 155 – Lausanne, 2000-01, no. 80, p. 131 (col. ill.).

Description: Madame Kapferer seated in three-quarters profile looking to the right, her elbow resting on the arm of a chair upholstered in green. She is wearing a long, orange-yellow pleated dress, the neck decorated with a purple bow. On the left stands a

glass-fronted bookcase with a painting by Redon hanging above it, on the right, a Japanese sideboard. (JS)

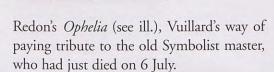
On 21 May 1916, Vuillard noted: 'evening at the Kapferer's[,] decide subject'. But this was where the difficulties began. On 20 June: 'take my distemper materials round to the Kapferer's[,] lousy session[,] bewilderment, first of all with the face[,] question [of] likeness; then question of the dark orange effect contrasting with the daylight so far from what I do, all the confusions[,] kindness of the Kapferers'.2 His patrons were very kind indeed to allow his pots of glue into their salon. 'See red and drown myself',3 he announced on 12 July; on 14 July the situation has not improved: 'go [to] studio[,] then to Kapferers'[,] last sitting[,] disastrous[,] disarray, disgust, take [it] back [to the] studio, [her?] pride[,] galling lesson'.4 The shimmerings folds of the sitter's dress, in which traces of grey, yellow, silver, dark orange and salmon pink can be found, seem to have posed the most appalling difficulties for the painter. Paradoxically, the result is thoroughly convincing, and Marcel Kapferer declared himself satisfied: 'Dear friend, here is an insufficient token of my satisfaction with the admirable painting you have made for us. Once again congratulations and thanks from

the sitter and her husband'. 5 Hanging on the

wall behind the glass-fronted bookcase is



Odilon Redon, Ophelia, c. 1905, oil on cardboard. Private collection.



¹ E. V., Journal, II.9, fol. 53r.

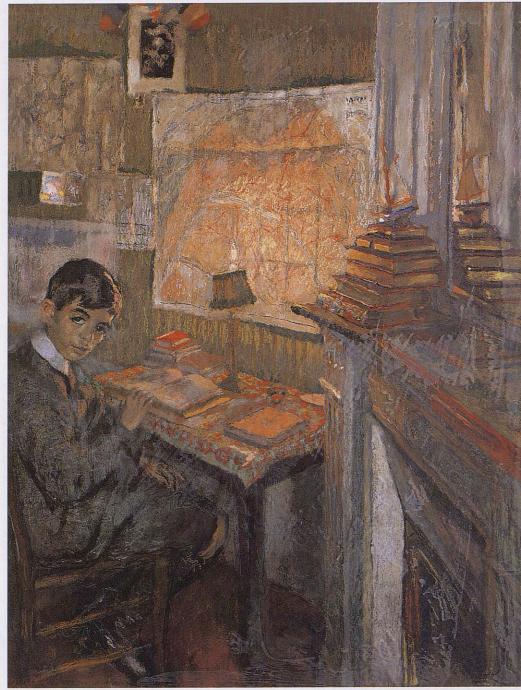


² Ibid., III.1, fol. 2r.

³ Ibid., fol. 5r.

⁴ Ibid., fol. 5v.

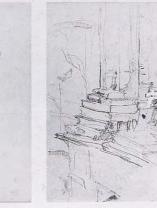
⁵ Letter from Marcel Kapferer to E. V., 29 Nov. 1916, Salomon archives.



X-215 Portrait of Jacques Laroche as a Child, at His Desk

1916 Gouache and pastel on paper, mounted on canvas, 127 × 98 cm Signed, lower right: E Vuillard Private collection

Provenance: Commissioned from the artist by Jean Laroche, Paris, May 1916, 2,500 F, delivered on 20 Sept. 1916; Jacques Laroche, France; Mme Jacques Laroche, France – Sale of the collection of Mme Jacques Laroche, Hôtel George V, Paris, 13 Dec. 1995, lot 5 (col. ill.), bought in – Private collection.





Exhibitions: Paris, Hôtel de la Curioșité, 1924, no. 150 – Paris, Seligmann, 1933 – Paris, Petit Palais, 1937, salle 15, no. 10 – Paris, Musée des Arts Décoratifs, 1938, no. 157 - Paris, Charpentier, 1944,

Bibliography: Roger-Marx 1946a, pp. 92, 186.

At the beginning of the First World War, Vuillard struck up a friendship with the industrialist and art-collector Jean Laroche, who in the middle of the war decided to commission from him a portrait of his young son sitting at his homework desk. The painting, then, would be Vuillard's version of Chardin's L'Enfant au Toton; or, better still - had he known the work - of Girodet's Portrait du Jeune

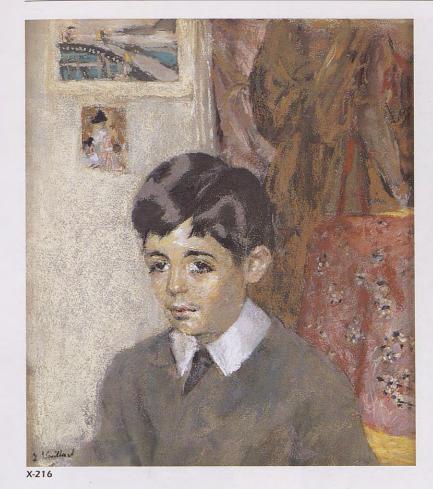


Anne-Louis Girodet, Portrait of Young Romainville-Trioson, 1800, oil on canvas. Musée du Louvre,

Romainville-Trioson (see ill.), another melancholic youth surrounded by his favourite objects. On 28 May 1916, Vuillard noted: 'sun[,] morning at the Laroches', difficulty[,] make objective sketch[,] notion or detail, fragment of an aspect as part of that aspect alone = notion [or] consciousness of that guiding sensation. Strike out métro and boat'. The effect of the electric lighting on the map of the Paris métro is everything in this painting. Jacques Laroche's face dominated by two large sad eyes is that of a well-behaved child.

¹ E. V., Journal, II.9, fol. 53v.

E. V., preparatory drawings for the Portrait of Jacques Laroche as a Child, graphite on paper, 18 x 10.4 cm, 21 x 12.5 cm, 21 x 12.5 cm. Private collection





X-216 Jacques Laroche as a Child

1917 Gouache and pastel on paper, 41.5×35.5 cm Signed, lower left: E Vuillard Current whereabouts unknown

Provenance: Commissioned from the artist by Jean Laroche, 1917; Jacques Laroche, France; Mme Jacques Laroche, France – Sale of the collection of Mme Jacques Laroche, Hôtel George V, Paris, 13 Dec. 1995, lot 6 (col. ill.), bought in - Current whereabouts unknown.

X-217 Reine Natanson at Oullins

1917 Pastel on paper, 105×75 cm Stamp 1, lower right Private collection, France

Provenance: Artist's studio - Sale, Galerie Motte, Geneva, 10 Nov. 1962, lot 271 (ill.) - Antoine Sapiro, Paris, c. 1965 – Private collection, France.



X-218

X-218 Michel Bréal and His Sister, Hermine

1917-18
Pastel on paper, 65 × 50 cm
Signed, lower right: *E Vuillard*Current whereabouts unknown

Provenance: Auguste Bréal, Paris – Sale, Galerie Charpentier, Paris, 12 May 1950, lot 13 (ill.) – Sale, Sotheby's, London, 28 June 1989, lot 321 (col. ill.)

– Sale, Sotheby's, London, 1 Dec. 1993, lot 136 (col. ill.) – Current whereabouts unknown.

Vuillard began this portrait in November 1917. On 4 April 1918, it was still unfinished: 'resume work on the portrait of Michel Bréal (the day before)[,] look at [a] Daumier reproduction'.

¹ E. V., Journal, 4 April 1918, III.3, fol. 14r.



E. V., preparatory drawing for *Michel Bréal and His Sister Hermine*, graphite on paper, 20.7 x 12.4 cm. Private collection.



Portrait photograph of Michel Bréal, Studio Choumoff, Paris. Private collection.



X-219

X-219 Madame Henri Vaquez

1917-18 Glue-based distemper on canvas, 110 × 200 cm Signed and dated, lower right: E Vuillard 1918 Musée d'Art Moderne et Contemporain, Strasbourg (France), Inv. RF 1977-371

Provenance: Commissioned from the artist by Dr and Mme Henri Vaquez, Paris, June 1917, 2,000 F – Paul Aubert, Paris – Aubert gift to the Musées Nationaux, Paris, 1941; deposited with the Musée National d'Art Moderne, Paris, 1941; transferred to Musée du Louvre (Palais de Tokyo), Paris, 1977; transferred to the Musée d'Orsay, Paris, 1986; deposited with the Musée d'Art Moderne et Contemporain, Strasbourg, 17 June 1998.

Exhibitions: Paris, Petit Palais, 1937, salle 15, no. 17 [La Dame au corsage rouge] — Paris, Musée des Arts Décoratifs, 1938, no. 162 — Paris, Orangerie, 1941—42, no. 11 — Paris, Musées Nationaux, 1945, no. 282 — Liège-Ghent-Luxemburg, 1948, no. 33 — Albi, Musée Toulouse-Lautrec, 1960, no. 68.

Bibliography: Dorival 1942, p. 6; 1943, p. 164 – Roger-Marx 1945d, p. 148 (ill.) – Salomon 1945,

pp. 40, 64 (ill.) – Chastel 1946, pp. 84, (col. ill.), 85, 94, 100, 112 – Dorival 1946, p. 38 – Roger-Marx 1946a, pp. 79, 92, 102 (ill.); 1948c, p. 20 – Schweicher 1949, pp. 68-70 – Salomon 1953, p. 30 – Cassou, Dorival, Homolle 1954, p. 167 – Chastel 1954, p. 31 (col. ill.) – Huisman 1957, pp. 467 (ill.), 469 – Jalard 1966, p. 64 – Salomon 1968, p. 26 – Compin, Roquebert 1986, p. 280 (ill.) – Warnod 1988, p. 36, col. pl. 74 – Compin, Lacambre, Roquebert 1990, pp. 476, 477 (ill.) – Brachlianoff, exhib. cat., Lyons-Barcelona-Nantes, 1990-91, pp. 174, 178 (ill.) – Groom 1993, p. 91.

Description: The sitter is shown with her hands clasped and her arms resting on the dining-room table, after lunch. She is wearing a sort of mauve cardigan over a white blouse. A whole host of brightly lit objects are scattered about the table, heightening the subdued tones of the background (the veined black marble fireplace, the tapestry, the tall brown dining-room cupboard, each broadly executed with precise reference to its material nature, without compromising the expressiveness of the firmly drawn face and hands). (JS)

The format of this painting is astonishing for a portrait, being more suitable for a seascape. The wide, narrow canvas allows the painter to dwell on the tapestries in the background and the objects cluttering the table. A somber painting, *Madame Henri Vaquez* is the very opposite of a dazzling satire on the bour-

geoisie. In his Journal for 8 March 1918, Vuillard himself linked it to the work of Frans Hals. That same month, he repainted the coffee-pot and touched up the cane back of the chair. On 28 May he acknowledged: 'go like a dog being whipped on to work; take enormous, all-engrossing interest in it[,] figure at last appears[,] features and effect'. As one might expect, the generation of Claude Roger-Marx and Jacques Salomon praised this kind of painting to the skies: 'and isn't this interior like a landscape, with its foreground areas constituted by the snowy semi-entablature of the tablecloth, while the mountainous blocks of a fireplace, dresser and sideboard, and the tapestried greenery hem in the horizon?'.2

¹ E. V., Journal, III.3, fol. 31r.

² Roger-Marx 1946a, p. 92.



X-220

X-220 Madame de Saint-Maurice (study)

1917-18 Glue-based distemper on paper, mounted on cardboard, 54×74 cm Stamp 1, lower left Current whereabouts unknown

Provenance: Artist's studio – Hallsborough Galleries, London – Private collection, Great Britain – Sale, Sotheby's, London, 28 Nov. 1995, lot 201 (col. ill.) – Current whereabouts unknown.

Description: A woman in a yellow dress, reclining on a blue sofa. The cushions next to her are ochre and brown; those to the left, purple. On a secretaire at bottom left is a green doll; on an X-shaped table in the right foreground, a red doll. Between the two are the yellow tones of the woman's dressing-gown, which is brightly lit at the knee. The black lining of her dress marks a strong contrast at the centre. Grey-blue wall-paper. A composition with distinctly pastel-like tonalities. (AC)

X-221 Madame de Saint-Maurice

1917-18 Glue-based distemper on cardboard, 51 × 66 cm Stamp 1, lower left Current whereabouts unknown

Provenance: Artist's studio – Louis Carré, Paris, 1942 – Current whereabouts unknown.

Exhibition: Paris, Carré, 1942, no. 4 [Femme aux poupées].

Description: A woman in a yellow peignoir, reclining on a blue sofa. The peignoir is heavily impastoed above the knee, and the lower part appears very brightly lit next to the black lining. On the left is a secretaire with glints of red, with a green doll sitting on it; on a small X-shaped table in the foreground, a pink doll, its dark hair topped with a large green bow. The composition is more brightly lit than the previous version (X-220). The black lining of the peignoir is more pronounced, and the details of the model's face are more finished. The luminous tones of the foreground plunge the background into half-tones. Fairly pronounced grey and blue floral-pattern wallpaper. (AC)

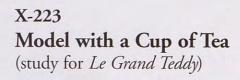


X-222 Model with a Cup (study for Le Grand Teddy)

1918
Pastel on paper, 42.5 × 42.5 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – René Drouin, Paris – Kitty H. Kling, New York – Sale, William Doyle Galleries, London, 4 May 1995, lot 53 – Current whereabouts unknown.

Description: A woman in a red blouse and turbanlike hat, her dark coat pulled down over the arms, sitting at a table with a tea-pot and a cup of tea on it. The front of her hat is gleaming yellow, and the lower part of her face is lit. A blue background forms a kind of halo around her figure. (AC)



1918
Pastel on red paper, 45.7 × 38.7 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – René Drouin, Paris – Kitty H. Kling, New York – Sale, William Doyle Galleries, London, 4 May 1995, lot 52 (col. ill.) – Current whereabouts unknown.

Description: Full-face portrait of a woman in a blue hat and beige overcoat, sitting at a table draped with a red cloth. Her right hand lies on the tabletop, holding a yellow cup with blue motifs, and her face in rendered in a pink flesh tone. Highlights on the hat, the left cheek and the cup. (AC)



X-22



X-223



X-224 Interior of a Tearoom, Le Grand Teddy (preliminary sketch)

1917 Glue-based distemper and pastel on paper, mounted on canvas, 143 × 284 cm, oval Stamp 1, lower right Private collection, France

Provenance: Artist's studio – Private collection – Private collection, Paris.

X-225 Le Grand Teddy

1917-19; reworked in 1930 Glue-based distemper on canvas 165 × 300 cm, oval Signed, lower right: *E. Vuillard* **Petit Palais, Musée d'Art Moderne, Geneva,** Fondation Oscar Ghez, 7446

Provenance: Commissioned from the artist in August 1917 by Francis Jourdain; 6,200 F, Feb. 1919 – Jos Hessel, Paris, 1922 – Sale, Galerie Charpentier, Paris, 12 May 1950, lot 43 – Roland, Browse & Delbanco, London – Sale, Sotheby's, London, 14 Feb. 1951, lot 110 – Adams Brothers, London – Paul Vallotton, Lausanne (Switzerland), 1954 – Oscar Ghez, Geneva – Fondation Oscar Ghez, Petit Palais, Musée d'Art Moderne, Geneva, 1957.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 159 – Paris, Charpentier, 1948, no. 71 – Geneva, Musée Roth, 1954, no. 133 – Milan, Palazzo Reale, 1959, no. 92 (ill.) – Lausanne, Palais de Beaulieu, 1964, no. 160 (ill.) – Turin, Galleria Civica d'Arte Moderna, 1964, no. 44 (col. ill.) – Tel Aviv, Museum of Art, 1964-65, no. 25 (ill.) – Paris, Palais Galliera, 1966, no. 45 (col. ill.) – Paris, Orangerie, 1967, no. 144 (ill.).

Bibliography: Roger-Marx 1946a, p. 155 – Salomon 1953, p. 78 – Peillex 1964, pp. 6, 7 (col. ill.) – *CdA*, no. 147, May 1964, p. 92 (col. ill.) – Daulte, Ghez, Gribaudo 1968, p. 68, no. 157 (col. ill.) – Russell, exhib. cat., Toronto-San Francisco-Chicago, 1971-72, p. 66 – Thomson 1988, p. 123, col. pl. 136.

Le Grand Teddy was commissioned by Francis Jourdain, son of the architect Frantz Jourdain, for a restaurant which was to open at 24 rue Caumartin in the ninth arrondissement of Paris. Vuillard mentions the décor for the first time on 13 August 1917: '[in the] morn-

ing, at Lazare Lévi's, F. Jourdain, decorative proposition for a café'. A good part of 1918 went by without Vuillard really pinning down his subject. On 21 February 1918, he noted: 'preoccupation [with] restaurant décor; American, the floral borders [verdures], effects of mirrors[,] daylight and artificial lighting ... tea at the Rotonde; interest in my subject'.2 In July, however, he was still wavering: 'at the Rocher, waiting for Lucy; public amusing[,] the men on their own; young soldiers and young women, brown-haired type and fairhaired type. [S]till preoccupied with subject [for] Jourdain's son'. 3 When Francis Jourdain turned up during the summer, however, it was to discuss the dimensions of the panels with an 's' - apparently, there was more than one involved: 'When you have finally made up your mind concerning the dimensions and exact shapes of your paintings, be so kind as to trace their outer edges on these templates and to keep them for me so that I can have the frames made'.4 In November, he decided to seek inspiration at the Grand Teddy itself, where the tea-room had already opened: 'at 4pm[,] tea [at the] Teddy[,] cast-



ing about for subjects'.5 A letter from his patron then released him from his indecision: 'My dear friend, I am so rushed that I will have to deny myself the pleasure of going to see your panels. Are you pleased [with them]? Are things moving ahead? (I dreamed about you and those paintings all last night). It remains understood that the restaurant will open on Christmas Day. [A]nd it is now certain that the thing is possible. But you? ...] would very much like to have your paintings in position when the electric lamps are put in'. 6 Vuillard now had to work in a great hurry. On 17 December, he noted: 'sketches [and] maquettes for the large oval'7 (see ill.) and also mentioned the small ovals that were to complete the décor (X-226). His models for the main group of customers in the foreground were Mesdemoiselles Gallia and Hermion; in the preparatory drawings for the large oval (see ill.), the main figures are placed right in the centre of the composition. On 24 December, he brought in one of his lovers during the war: 'the little Frankhauser, use her silhouette, define a large form'.8 The result was a telescopic organisation of space similar to that of





E. V., preparatory drawings for *Le Grand Teddy*, graphite on paper, 9 x 16 cm. Private collection.

the *Large Interior* (IV-215), though less original. The restaurant of the Grand Teddy opened its doors in January 1919, with Vuillard adding the finishing touches on site (2 April: 'go to sign panel [at the] Teddy[,] poor impression'9). Vuillard was none too pleased with the result. By 1922, the canvas

had been sold on to Jos Hessel, and in 1930 the painter set about making some important changes to it, shifting the main table away from the centre and replacing the figures by his niece Annette Salomon, Miche Marchand and Emmy Lynn. *Le Grand Teddy* as we know it today is the most passionately Art Deco of all Vuillard's works.

- ¹ E. V., Journal, III.2, fol. 30v.
- Ibid., III.3, fol. 1v.
- Ibid., 3 July 1918, III.3, fol. 51r.
- ⁴ Letter from Francis Jourdain to E. V., 22 Aug. 1918, Salomon archives.
- ⁵ E. V., Journal, 24 Nov. 1918, III.4, fol. 16v.
- 6 Letter from Francis Jourdain to E. V., 13 Dec. 1918, Salomon archives.
- E. V., Journal, III.4, fol. 20r.
- 8 Ibid., 24 Dec. 1918, fol. 21r.
- 9 Ibid., fol. 48v.



X-226

Oysters

1918 Pastel on paper, 22.8×25.4 cm Apocryphal signature and date: EV 89Private collection

Provenance: Artist's studio – Lefevre, London, 1958 – Sale, Christie's, London, 8 Feb. 2001, lot 422 (col. ill.) – Private collection.

This oval pastel drawing of oysters in a plate should be seen in conjunction with Vuillard's work on the décor for *Le Grand Teddy*. In his Journal for 21 December 1918, Vuillard noted: 'undertake execution [of] small ovals, the oysters and the café';' and on 2 January 1919: 'big day's work [on] Teddy[,] do "the oysters" over again'.²

In our view, the signature and dating of this still-life are apocryphal. For one thing, the subject is treated in Vuillard's late manner (which would make it the only example of such a heavily impastoed style in his early work); for another, the coincidence with the décor of the Grand Teddy is too marked. The preparatory drawing has likewise been scored with the tip of a brush, in the manner of Vuillard's sketches between 1920 and 1930.

¹ E. V., Journal, III.4, fol. 20v. ² Ibid., fol. 22r.

X-227 Study of Costumes for the Nine Characters in *La Coupe Enchantée* by Jean de La Fontaine

1918 Glue-based distemper on cardboard, 52.5×131 cm Stamp 1, lower left Current whereabouts unknown Provenance: Jacques Copeau (founder of the Théâtre du Vieux-Colombier), Paris, 1918 – H. et I. Dasté, Paris – Sale, Hôtel Drouot, Paris, 20 Nov. 1994, lot 32 (col. ill.), bought in – Sale, Christie's, London, 27 June 1995, lot 248 (col. ill.) – Current whereabouts unknown.

X-228 Interior of an Inn. Sketch of a Decoration for *La Lépreuse*

Glue-based distemper on paper, mounted on cardboard, on cradled panel, 59 × 100 cm
Signed and inscribed, lower right:

Maquette 2^{ième} acte de la Lépreuse. E.V.
Current whereabouts unknown

Provenance: M. Lenormand, Paris – Bernheim-Jeune, Paris (stock no. 23735, *Intérieur d'auberge*), 15 Jan. 1924, 2,000 F – Raphaël Gérard, Paris, part of a lot, 5 July 1924 – Dr Georges Viau, Paris – Viau Estate sale, 2nd session, 24 Feb. 1943, lot 140 – Georges Maratier, Paris – Sale, Galerie Charpentier, Paris, 15 Dec. 1958, lot 183 (ill.) – Sale, Sotheby's, London, 28 June 1961, lot 54, bought in – Berri-Lardy, Paris – Floralies sale, Hôtel Rameau, Versailles, 2 June 1982, lot 86 (col. ill.) – Florilèges sale, Pavillon Henri IV, Saint-Germain-en-Laye, 19 June 1994, lot 41 (col. ill.) – Current whereabouts unknown.





X-228

low and grey background, with a vase of flowers to the right. The painting is rather dirty. (AC)

X-230 Madeleine Rodrigues

1918

Glue-based distemper on cardboard, 48 × 44 cm Signed, lower right: *E. Vuillard* Private collection, Paris

Provenance: Commissioned from the artist by Madeleine Rodrigues (Mme Jacques Lecomte Du Noüy), Paris, 1918, 2,000 F – Private collection, Paris – Sale, Hôtel Drouot, Paris, 4 June 1999, lot 45 (col. ill.), bought in – Private collection, Paris.

Exhibitions: Paris, Bernheim-Jeune, June-July 1937, no. 45 – St. Tropez-Lausanne, 2000-01, no. 83.

Description: The head and upper torso of Madeleine Rodrigues, seen in three-quarters profile wearing a blue blouse, a purple-blue jacket and a blue straw hat adorned with a dark feather. She has black eyes and a warm complexion. Behind her to the right, on the fireplace of the rue de Calais, are some black and white objects, a bouquet of cornflowers in a brown jar and three pastel drawings. A glimpse of the fireplace mirror is just visible at top right; the wall to the left is ochre-grey. (JS)

Madeleine Rodrigues was the daughter of Gabrielle Vallotton by her first marriage. She is portrayed as a wicked little doll in Félix Vallotton's *Dinner by Lamplight* (see *Family*

Evening, IV-211). In 1924, she married Jacques Lecomte Du Noüy.

¹ Félix Vallotton, *Dinner by Lamplight*, 1899, oil on cradled panel, 57 × 89.5 cm, Musée d'Orsay, Paris.

X-231 Portrait of Walter Berry

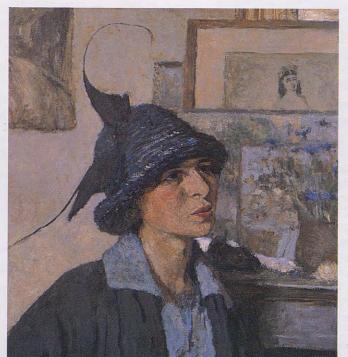
1918
Oil on cardboard, 71 × 62.5 cm
Signed and dated, lower left: *E. Vuillard / juin-juillet 1918*Private collection

Provenance: Commissioned from the artist by Walter Berry, Paris, 2,000 F – Private collection, Paris – Private collection.

Exhibitions: Milan, Palazzo Reale, 1959, no. 79 – Albi, Musée Toulouse-Lautrec, 1960, no. 67.

Description: Walter Berry in the artist's studio in the rue de Calais, his shirt rendered with glints of grey against a dull light-yellow background, his tie darkblue. The bottom right corner is brightly lit, subtly determining the various shades of whites of the painting. (JS)

Walter Berry was president of the American Chamber of Commerce in Paris and a member of the Cercle Interallié. Vuillard mentions him in his Journal at the end of the war and seems to have gone on frequenting him up to the time of his death in October 1927.



X-229

1918-19

Madeleine Rodrigues (study)

Provenance: Artist's studio - Renou et Colle, Paris,

Description: A woman (Madeleine Rodrigues) in a

blue blouse and dark-blue hat, her face sketched in yellow and pink and shown in three-quarters profile. Yel-

Glue-based distemper and pastel

Current whereabouts unknown

1956 - Current whereabouts unknown.

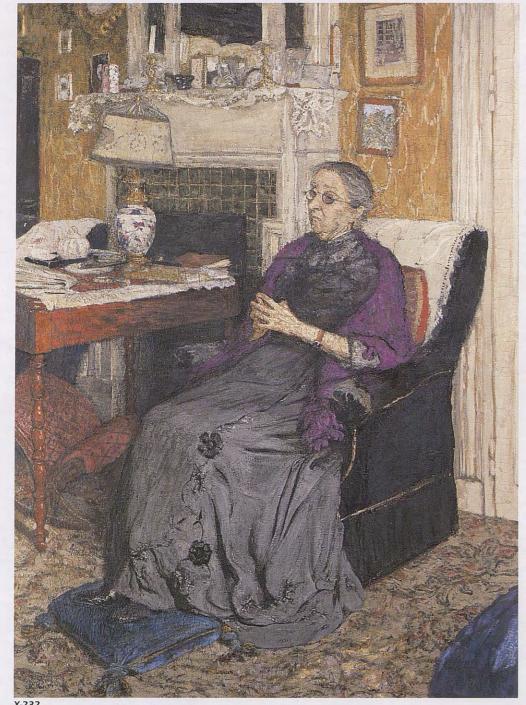
on cardboard, 49 × 44 cm

Stamp 1, lower right



1288

1289



X-232

X-232 Madame Kapferer *mère*

1918-19; reworked in 1931 Glue-based distemper on canvas, 129 × 95 cm Signed and dated, lower left: *E. Vuillard 1919* Private collection

Provenance: Commissioned from the artist by Henry and Marcel Kapferer, Paris, 1918, 1,900 F; Marcel Kapferer, Paris, c. Dec. 1919; returned to Vuillard in Dec. 1930 for reworking and returned to Marcel Kapferer on 27 Feb. 1931 – Private collection.

Exhibitions: Paris, Hôtel de la Curiosité, 1924, no. 128 (ill.) – Paris, La Renaissance, 1928, no. 178 – Zurich, Kunsthaus, 1932, no. 170 (ill.) – Paris, Seligmann, 1936, no. 154 – Paris, Petit Palais, 1937, salle 15, no. 16 – Paris, Musée des Arts Décoratifs, 1938, no. 166 (ill.) – Berne, Kunsthalle, 1946, no. 47 – Edinburgh, Royal Scottish Academy, 1948, no. 100 (ill.) – London, Wildenstein, June 1948, no. 40 – Paris, Charpentier, 1948, no. 72 (ill.) – Cleveland-New York, 1954, p. 103 – Paris, Durand-Ruel, 1961, no. 55 (ill.).

Bibliography: Fontainas, Vauxcelles 1922, p. 248 (ill.) – L'Amour de l'art, no. 7, July 1928, p. 263 (ill.) –

La Renaissance, no. 7, July 1928, p. 307 (ill.) – Du Colombier, Manuel 1933, p. 28 – George 1938a, p. 30 (ill.) – Dessin, no. 10, April 1938, p. 560 (ill.) – Rothenstein 1943, p. 112 (ill.) – Roger-Marx 1945d, pp. 150-152 (ill.) – Salomon 1945, pp. 64, 69 (ill.), 70 – Roger-Marx 1946a, pp. 91-92, 108 (col. pl.); 1948c, p. 20, pl. 55 – Schweicher 1949, pp. 51-53, 118 – Salomon 1961, pp. 128, 129 (ill.); 1968, pp. 26-27, 138, 139 (ill.) – Daniel 1984, p. 248, 250, 252-253, fig. 92.

Description: An undisputed masterpiece. The extraordinary serenity of this picture shows just how attuned Vuillard had become to his model. Their pictorial relationship has something eternal about it, confering a profoundly religious character on the composition. When he came to rework the painting, the artist concentrated mainly on the dress and rug, which were given added accuracy and style. He was glad of the opportunity to look through his portfolios of sketches (scrupulously preserved by his friend, Marcel Kapferer), reproaching himself for having failed to exploit them to the full. (JS)

Theotokopoulos),

The Metropolitan Museum of Art,

Cardinal don Fernando Niño de Guevara.

: 1600, oil on canvas.



The sitter adopts the rigid posture of an El Greco cardinal (see ill.). The Spanish painter seems to have suggested to Vuillard both the slanting perspective of the portrait and its solemn air. She even looks a bit like a watchful vulture, an appearance further accentuated by the spectacles. Vuillard initially found in her the 'charm of amiable old age';1 a year later, however, she had become 'a poor old lady who frightens little children'. 2 He delivered the portrait to Marcel Kapferer in July 1919. Invited to dine with him in December, he observed: 'poor lighting of my portrait, disjointed appearance, too much stiffness in the folds, too many details, Denis' decorative paintings³ ... Redon, faded, time-worn appearance of my painting'.4 In Jacques Salomon's view⁵ it was possibly in the wake of an exhibition in the United States that the painting was returned to him, severely damaged, by Marcel Kapferer: 'great damage, great turmoil and irritation'.6 Furious, the painter

set about restoring it between January and February 1931.

Loaned to the exhibition *Les Maîtres de l'art indépendant 1895-1937* (Petit Palais, June 1937), *Madame Kapfèrer* earned fulsome praise from Louis Gillet, who thought Vuillard's portrait of 'a peevish old lady, who holds up, her elbows propped on the arms of her chair, dry, authoritarian hands, joined at the tips of the fingers' a masterpiece worthy of the Louvre.

¹ E. V., Journal, 28 May 1918, III.3, fol. 31r.

² Ibid., 19 May 1919, III.4, fol. 63v.

³ The 'Nausicaa diptych', 1914, priv. col.

⁴ E. V., Journal, III.5, fol. 47r. and v.

⁵ Salomon 1961, and Salomon 1968, p. 138. No trace exists of any such exhibition.

⁶ E. V., Journal, 2 Dec. 1930, IV.3, fol. 9r.

⁷ Louis Gillet, 'Trente ans de peinture au Petit Palais', *Revue des Deux-Mondes*, 40, July 1937, pp. 326-327.

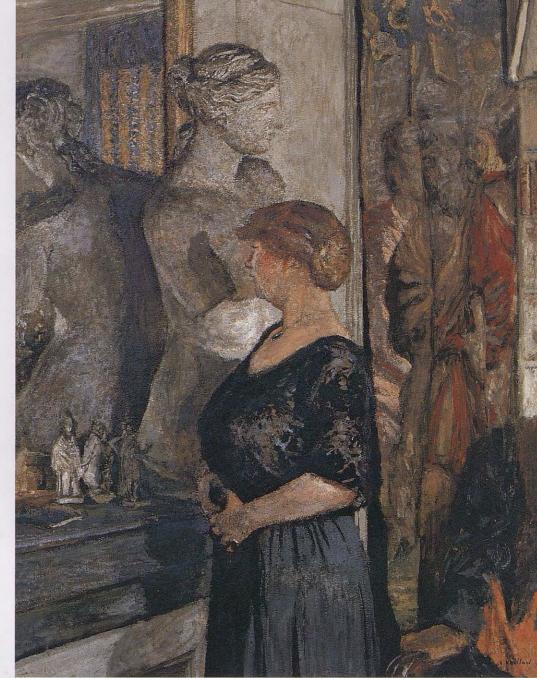
X-233 Portrait of Madame Val Synave

1917, 1919-20 Glue-based distemper on canvas, 114 × 88 cm Signed, lower right: *E Vuillard* Private collection

Provenance: Valentine Synave, Paris – Jean-Jacques Bernard, Paris – Sale, Galerie Charpentier, Paris, 19 March 1958, lot 182 (ill.) – Private collection.

Exhibitions: Paris, Seligmann, 1934, no. 133 – Paris, Musée des Arts Décoratifs, 1938, no. 177 – Edinburgh, Royal Scottish Academy, 1948, no. 101 – London, Wildenstein, June 1948, no. 41 – Paris, Charpentier, 1948, no. 73 – Paris, Bernheim-Jeune, 1953, no. 24 [*Mme Val*, 1924] – Milan, Palazzo Reale, 1959, no. 80 (col. ill.) – Paris, Durand-Ruel, 1961, no. 59 – Hamburg-Frankfurt-Zurich, 1964, no. 74 (col. ill.) – Munich, Haus der Kunst, 1968, no. 127 (ill.) – Paris, Orangerie, 1968, no. 151 (ill.) – Toronto-San Francisco-Chicago, 1971-72, no. 85 (ill.) – Japan, travelling exhib., 1977-78, no. 42 (col. ill.) – Florence, 1998, no. 128 (col. ill.) p. 167; Montreal, 1998, no. 189 (col. ill.) p. 75 – Paris, Louvre, 2000-01, no. 251, p. 455.

Bibliography: Salomon 1945, p. 64 – Roger-Marx 1946a, p. 93; 1948c, pl. 54 – Salomon 1953, p. 67; 1961, p. 135 (col. ill.); 1968, pp. 26, 152-154, 155 (col. ill.) – Russell, exhib. cat., Toronto-San Francisco-Chicago, 1971-72, p. 59 – Daniel 1984, pp. 329, 332, fig. 121 – Thomson 1988, pp. 131-134, col. pl. 116 – Cogeval 1993b, p. 93 (col. ill.); exhib. cat. 1998, Florence, p. 198; Montreal, p. 122; exhib. cat., Paris, 2000-01, pp. 455-456.



X-233

Description: A woman (Madame Valentine Synave) shown standing in front of the fireplace in the rue de Calais, her head turned towards a mirror that reflects light from a window on the right onto her face. The cold tones of the bust of Venus make the woman's complexion all the warmer. Three small tanagras stand on the bluish-grey mantelpiece, and on the right is the purple and grey, tapestry-work door curtain. At bottom right is the arm of a chair with an orange fabric draped over it on which Vuillard has placed his signature; at bottom left, the white hearth. The wooden panelling is cream-coloured. Fullness of forms, expressiveness of drawing and vivid colour relationships impart great majesty to this boldly conceived work. (JS)

Vuillard struggled for a long time with this portrait of Valentine Synave. The commission



E. V., preparatory drawing for the *Portrait of Madame Val Synave*, ink on tracing paper, 17 x 12.3 cm. Private collection

by December of that year, however, the painter was still hesitating over the composition, though he had decided on what he calls 'a pretty effect in front of the Venus de Milo'. Some time after this, he made a preparatory sketch of the overall composition that reveals a nervous, precise hand not unlike the 'neo-classical' manner of Picasso. A year later, the portrait was underway, but the painter still confessed to groping his way forward (February 1919): 'sketch Venus behind Val, hampered by the charcoal, [tonal] values are clearly indispensable to me'.2 Vuillard had been transporting this plaster cast of the Venus of Milo from one apartment to the next ever since the turn of the century; a synecdoche for the Louvre, it crops up in a good thirty of his portraits and studio views. When it came to deciding the final composition, he paid a quick visit to the Département des Antiquités Romaines at the Louvre. On 13 February 1919, he wrote: 'still fumbling about trying to rework portrait of Val ... the Thadées to lunch, [their] admiration for the Venus . . . go down [to the] Louvre after they leave; enormous interest, war acquisition, go downstairs to the antiquities, discover anew the arabesque of rocaille, [the] charm of the details [and] accents [even] in the more mediocre sculptures, astonished by the Venus de Milo, a different quality of marble than I had thought, folds of the lower part, [the] stance of the statue'.3

Vuillard's aim, then, in this highly unusual portrait in which the model is in fact shown in profil perdu, was to represent time. The light coming from outside is filtered through a curtain the reflection of which can dimly be made out in the mirror; it settles gently over everything. Surrounded by the objects with which Vuillard cluttered up his drawing-room in the rue de Calais, Madame Valentine looks at herself in the mirror. The angle of vision chosen by the painter, however, eludes the reflection of her face; instead, it is the sculpture and its reflection that fills half the composition. 'With delightful inventiveness, Vuillard, in bringing together the living woman and the half-length cast of the Greek Venus, wished the clothed goddess to be a kind of replica of the antique.'4 An elliptical conversation between sacred and profane love, the temporal gravitas of this sub-

must have dated from the autumn of 1917; tle allegory of beauty is further accentuated by the surprising impasto effects of the gluebased distemper, which at moments 'takes on the appearance of coloured mud'. 5 Obsessed as he was with the sedimentation of memory, the portrait drew from the painter a confession at once bitter and profound: 'but it may be that praise, utility and respectability are sufficient for he who cannot have a clear conscience - they are not sufficient for you who delve into the entrails, you who possess the science of conscience! Nietzsche, who knew ... fumble over the portrait of Val, objective reconstruction of the background'.6 Vuillard only made up his mind in December 1920 to deliver the painting to the model who commissioned it.

- E. V., Journal, 21 Dec. 1917, III.2, fol. 59r.
- Ibid., 6 Feb. 1919, III.4, fol. 31r.
- ³ Ibid., 13 Feb. 1919, III.4, fol. 34v.
- Roger-Marx 1946a, p. 93.
- ⁶ E. V., Journal, 12 Feb. 1919, fol. 34r. and v.

X-234 Paul Baignières

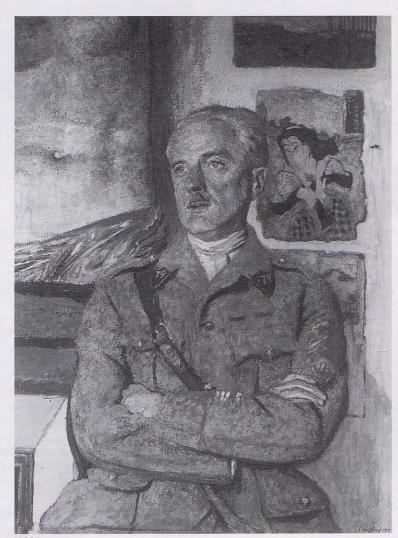
Glue-based distemper on cardboard, 90×66 cm Signed and dated, lower right:

E Vuillard 1919 Private collection, France

Provenance: Paul Baignières, Paris - Private collec-

Bibliography: Salomon 1953, p. 67.

Vuillard met up once again with Paul-Louis Baignières, whom he must have known at the École des Beaux-Arts around 1888-89, during his mission in the Vosges in February 1917. The painter turned captain took in hand his excursions as a war-artist in the Gérardmer region. It would seem, however, that Vuillard had never completely lost sight of this academic painter, whom he began to see more regularly after the war. In a letter



drawing for Paul Baignières, graphite on paper, 18.8 x 12.4 cm. Private collection.

from Marcel Proust to Jean-Louis Vaudoyer (2 May 1921) in which he talks about Vermeer's View of Delft (the 'little patch of yellow wall'), the writer reveals: 'and even then, I know almost nothing about Ver Meer. I remember having, almost fifteen years ago now, given a letter to Vuillard that he go and see a copy of Ver Meer that I don't know, at Paul Baignières' home'.2

Baignières was a former pupil of Bonnat and Gervex, but above all of the prestigious studio of Gustave Moreau between 1892 and 1898. At an exhibition entitled Gustave Moreau et quelques-uns de ses élèves,3 he presented six paintings, including a Portrait of the Painter Hoffbauer, his fellow pupil, with Henri Matisse, Georges Rouault and René Piot. He exhibited at the Salon d'Automne between

1909 and 1936. Here, Baignières is shown sitting with his arms crossed, still wearing his officer's uniform. Behind him on the left is the cast of the Venus of Milo (the navel of which is level with the eyes of the captain); and, on the right, a Kunisada print belonging to Vuillard, In the District of Shinjuku, taken from the 'celebrated views of Edo'.

Johannes Vermeer, View of Delft, c. 1658-60, oil on canvas, 98.5 × 118.5 cm, Mauritshuis, The Hague.

² Marcel Proust, Correspondance générale, letter no. XXXVIII, 'letter to J.-L. Vaudoyer', 2 May 1921.

³ Gustave Moreau et quelques-uns de ses élèves, Paris, Galerie Georges Petit, April 1926, organised by J.-Fernand Sabatté, preface by G. Desvallières. We would like to thank Marie-Cécile Forest, curator at the Musée Gustave Moreau, for communicating this document to us (Oct. 2001).

X-235 Madame Reine [Georges] Bénard

Glue-based distemper on cardboard, Signed, lower right: E. Vuillard

Private collection, United States

Provenance: Georges Bénard, Paris - Private collection, France - JPL Fine Arts, London, c. 1986 - Adele Murphy, Chicago (Illinois).

Exhibitions: New York, Bruton, 1986, p. 18 (col. ill.) - London, JPL, 1988, no. 5 (col. ill.).

X-236 Madame Reine [Georges] Bénard

1919-20 Glue-based distemper on canvas, 145×115 cm Signed, lower left: E. Vuillard Private collection, France

Provenance: Georges Bénard, Paris - Bénard Sale, Hôtel Drouot, Paris, 14 Oct. 1942, lot 82 (ill.) -Private collection, Paris.

Exhibitions: Paris, Hôtel de la Curiosité, 1924, no. 66 - New York, Seligmann, 1930, no. 24 - La Chaux-de-Fonds, Beaux-Arts, 1946, no. 30 -Stockholm, Galerie d'Art Latin, 1948, no. 13 -Munich, Kunstverein, 1959, no. 56 - Asnières, Centre Administratif, 1966, no. 6 (ill.).

Description: Three-quarters view of Madame Reine Bénard in her salon, her head turned facing the viewer. She is dressed in pink and is sitting in a Louis XVI armchair. On the left is an upright piano covered with a Chinese fabric and surmounted by knick-knacks, and behind this, paintings on the wall. The entire scene is bathed in diffused light from lamps out of frame. Some eighty drawings were made for this portrait. (JS)





X-236

1292

XI – The Hedonist and the Psychologist (1918-28)

In his childhood Vuillard must have heard his father, a retired military man, tell over and over again the catastrophic events of France's defeat at the hands of the Prussians in 1870, and the reasons for hoping for revenge some day. And now France had forced the 'hereditary' enemy to yield, that humiliation was only a distant memory, and people could now hope for better things. At least, that was what everyone thought at the end of 1918. The time between 1920 and 1940 was in a way the third great period of Vuillard's creative life. A welltimed commission allowed him to create a first tribute to his battered homeland: in 1920 the Swiss industrialist Camille Bauer asked him for some decorative panels for his house in Basle (XI-179). Vuillard painted 'six moments in the Louvre's daily life' in three successive bursts, when the doors of the museum re-opened in January 1920 after being closed for six years. He gorged himself on the museum's collections he had so greatly missed: for Greenery (XI-1) of 1918 he had had to make do with searching out good reproductions of the Louvre's masterpieces in Braun's possession. Now



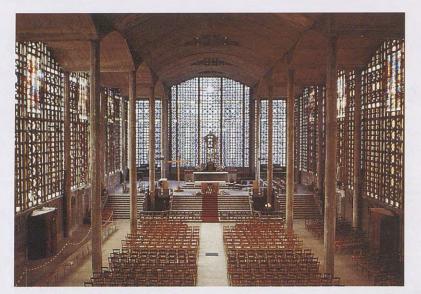
E. V., sketch for *The Salle Clarac at the Louvre*, c. 1922, graphite and pastel on paper, 12×20.7 cm. Private collection.





Maurice Denis, The Solitude of Christ, 1918, oil on canvas. Private collection.

he could haunt the galleries, spending long half-days there, sometimes in the company of Annette and Madame Vuillard. The series At the Louvre (XI-169 to XI-175) is as much a tribute to Roman antiquity as to his beloved French eighteenth-century paintings in the La Caze gallery. Moreover a new element appears in his work: an interest in the stained glass and sculpture of the Middle Ages. It is true that at the time Maurice Denis had just founded the Ateliers d'Art Sacré (see ill.) with Georges Desvallières (1919), and that the north and north-east of France had become one enormous construction project which included the restoration of a number of masterpieces of the past that had been at best damaged and at worst wiped out by the bombing. Today we can scarcely imagine the shock and horror felt by the French at the mutilation of Reims cathedral's Smiling Angel. Avant-garde architects now invented a new style of church construction, like Auguste Perret with Notre-Dame du Raincy (see ill.) with its reinforced openwork partitions, and Jacques Droz with Sainte-Jeanne d'Arc in Nice.



The central nave of Notre-Dame-de-la-Consolation, Le Raincy, 1922. Wildenstein Institute archives

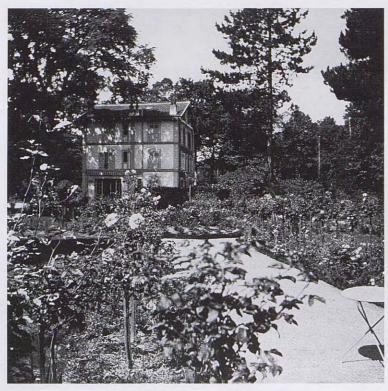
The *Kapferer Frieze* of 1922-25 (XI-208), which forms a continuous horizontal band, also harks back as much to Jean Goujon, especially his bas-reliefs for *The Fountain of the Innocents* in the Louvre, as it does to a large tapestry by Simon Vouet. It could be said that for the last twenty years of his life Vuillard saw himself as the mainspring of a return to the great French tradition that was increasingly manifest in his own work without any gratuitous *reference* to the art of the past. Is this to say that he was moving towards a reactionary way of thinking and of painting? Not at all, as

we shall see; no more than he meant to compete with the Cubists on their own ground; he never turned fundamentally away from the logic of his art. In his Journal he often mentions his great admiration for the art of Picasso and Matisse, and studied with interest an edition of Balzac's *Chefdeuvre inconnu* illustrated by Picasso.¹

During this period he no longer went to spend his holidays with the Hessels on the beaches of Normandy, preferring to rent the Closerie des Genêts (see ill.), a little house at Vaucresson, for himself, his mother and his family. The Hessels jointly rented the adjoining Villa Anna, and later bought the Clos Cézanne (see ill.), which appears in many of Vuillard's compositions. In them the rich vegetation of Vaucresson becomes a real lost paradise that he had, miraculously, ended up re-inventing. Lucy displays her lovely white-gold hair (see ill.) and tends to her roses, carrying a large basket and a pair of secateurs. The sublime Clos Cézanne Garden at Vaucresson in The Metropolitan Museum (XI-52), which has been too readily labelled a concession to Monet, is still and always a tribute to Odilon Redon, and the banks of flowers are magically transformed into a spring of youth for the two protagonists - Lucy and Marcelle Aron - who regain their youth and beauty undiminished amid the friendly foliage. This country retreat meant that Vuillard could have his mother with him on a much more permanent basis: she had slowly shrivelled, and she



Madame Vuillard, Alexandre and his wife photographed on the balcony of the Closerie des Genêts, 1924. Private collection.



E. V., the Clos Cézanne in 1920, photograph. Private collection.



E. V., Lucy Hessel in the garden at the Clos Cézanne, photograph.

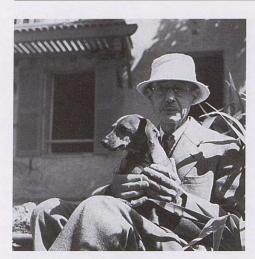
was no longer the ample lady we know from her son's photographs and paintings. After the war he regularly visited his brother Alexandre and Marie his wife, who in turn often stayed with him.

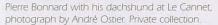
This period is seen by many critics as Vuillard's coming of age as he finally yielded to the blandishments of a more hedonistic sort of Impressionism: 'the realism to which Vuillard finally submitted and which explains the irritation felt by some and the confidence of others was just the superficial aspect of an art that had behind it, as underpinning, the musical simplifications of Synthetism and the abrupt schematizations of values of the second period, which sometimes verges on Fauve art'.2 In fact, it was precisely at this time that there appeared in Vuillard's painting much stranger, more artificial colours; they were prohibited by the Impressionists, and he had never ventured to use them before: cadmium orange and cobalt purple enabled him to create electrical, even at times fluorescent, colour effects. During this period the artist was drifting unconcernedly towards the world of boulevard theatre, just for the fun of it. For many years his old accomplices Alfred Natanson (Athis), Tristan Bernard and Romain Coolus had been writing for a bourgeois, more realistic theatre incorporating a mordant social criticism. He became an intimate friend of Sacha Guitry, Yvonne Printemps and Jane Renouardt, and painted astonishing portraits of them. He also socialized with politicians, some he had known for a long time - like Albert Sarrault, a devotee of La Revue Blanche, who was a minister in every cabinet of the Third Republic - and others he met through the Hessels and the Bernheims. He met stars

of the politics of the day such as Philippe Berthelot and the minister Louis Loucheur. Vuillard was a true child of the Third Republic in the sense that his life span coincided almost exactly with that of the regime, which came to power on the sly in 1875 with the Wallon Amendment³ and collapsed before the German invasion of 1940, a few days after the painter's death. The Republic had led France to the prosperity of the years 1900 to 1914 and had held its own against the powerful German Empire during the war; but Vuillard could not bring himself to analyze the progressive and obvious breakdown of the system in the Twenties and Thirties. The political circles he moved in, on the other hand, were invariably left of centre, radical or radical-socialist, which is to say the fraction of the parliamentary arc that governed with the right-wing as well as contributing to the experiments of the left, as was to be the case with the Popular Front. And it was this 'centrist' woolly thinking of alliances that more than anything undermined the regime. It was at this time that Vuillard became the best known of living portraitists. It has repeatedly been said that he excelled in capturing social types, models of a profession, such as 'the banker' (David David-Weill, XI-229, Jean Laroche, XI-230), the 'great dress designer' (Jeanne Lanvin, XII-107), and 'the minister' (Louis Loucheur, XI-270). His portraits were undoubtedly for him the affirmation of social success. He brought his powers of observation to a world unknown to him back in the days of his Nabi innovations. He had the gift of attaching to each sitter an apparently unimportant object or attribute that gradually absorbed his or her psychological truth so as to reconstitute it and bring it to the fore: Yvonne Printemps's armchair, Rosengart's filing cab-



Édouard Vuillard, Yvonne Printemps and Sacha Guitry, c. 1919-20, anonymous photograph. Private collection.







Maurice Denis, photograph



E. V. Kerr-Xavier Roussel in his studio photograph. Private collection



Aristide Maillol in 1925, photograph Private collection

inet, Renouardt's dog, Madame Bénard's lace. After making numerous sketches in his little notebooks, the painter would then go back to his apartment or his studio and slowly work out the psychological approach to his sitters, in a sense through a strategy of concentric circles. 4 But as he himself admitted: 'You begin a portrait without knowing the sitter. When you've finished, you know the sitter, but the portrait is no longer a likeness.'5 Portraiture also led Vuillard to reflect on framing, and it is here that we find his ever-fresh inventiveness. It is seen in the astounding découpe of Yvonne Printemps and Sacha Guitry (XI-184), who seem to be playing hide-and-seek on either side of a high-backed meridian; he thus paid tribute to the famous sense of humour of that tempestuous couple. The same is true of the portrait of Madame Weil and Her Children (XI-103), so completely off-centre that the sitter seems in danger of vanishing beyond the frame, which recalls one of Renoir's most successful portraits, Madame Charpentier and Her Children. Such is also the case with one of Vuillard's last great portraits of Lucy Hessel (XI-100), in which there are echoes of sixteenth-century Italian Mannerism. What he lost in vigour in the composition he largely made up for with sometimes disconcerting effects of depth. In the portrait of the actress Jane Renouardt, the bathroom in which it is set is multiplied to infinity in the reflections of all the mirrors, initially at the risk of unintelligibility.

Also during this period he began on a famous group of works, the Anabaptists (XI-116 to XI-120.4), a splendid tribute to the Nabi friends he had been close to for some forty years (see ill.). The project was not in fact a quadriptych at the start. It seems likely that the death of Félix Vallot-

Sérusier in 1927, made him want to exorcize the inescapable advance of death among his comrades by painting the likenesses of four of his dearest friends, rather as patrician families in ancient Rome kept sculpted busts, like genealogical trees of their families, in locked cupboards. Even in these Anabaptists Vuillard could not be objective: the stormy sky beyond the windows of Roussel's studio is the synecdoche for his brother-in-law's depressions. The way in which Bonnard's dachshund is placed on the sofa represents a sort of 'closure' of the psychological reality of the scene, while the paint pots posed in the chapel at Rouen, which look as if about to attack us, make of Maurice Denis an apprentice sorcerer in spite of himself.

For Vuillard the year 1928 ended in tragedy. On December 17, while he was sketching Madame Polignac's portrait, he received a telephone call telling him that his mother's condition was worse. He rushed to Place Vintimille and realised at once that there was nothing to be done. For once the hectic style of his diary entries follows the feverish progress of the signs of death: 'ever more painful moments wait in agony for Parvu "it's too much; it hurts too much, it's in her back". telephone Parvu again. Parvu comes around two o'clock; towel soaked under her. Let me lose consciousness, moans; Parvu tries two injections camphorated oil, no change; decides on shot of pantopon, long wait while Marie fetches the pantopon; drowsiness at last calms her; sit beside her hold her hand under the sheet; squeeze it from time to time; feel the pulse beating, then lose it, same state the remainder of the day; cold sweats, wipe her forehead; eau de cologne; handkerchief on her head; asks me to put some cologne on my beard; my good little Mothton in 1925, which affected him deeply,6 and then that of er; says I'm not good I'm not wicked; surge of affection,



E. V., Madame Vuillard at her toilette, place Vintimille, 1928, photograph

responds less and less to kisses; afraid to move'.7 His mother's agony is appalling (see ill.). Vuillard's sister Marie joins him. They weep in one another's arms. At a certain moment, he senses that the old lady's body is no longer responsive, and her head 'is making a sound like that of a mop sweeping'. She passes away very quietly in his arms: '[...] she's very bad; she's going to die; her back turned; I see her glassy gaze fixed sightlessly on the ceiling the mouth twisted to one side; her hand clenched once more over her stomach; end; I still hold her head, my fingers near her eyes which I gently close after Parvu has raised a lid. Acceptance. Brief sobs from Marie [...].'8

Vuillard had never poured out so much emotion in his private notebooks. The loss of his mother ushered in the final period of the painter's life. Alone, abandoned, he could no longer verify the signs of the past with his inspired forebear, nor compare the memories they had in common. All the memories of a lifetime came back to his mind; during the eleven years left to him, he was to achieve a courageous confrontation with himself, looking with a critical eye at all he had gone through in the course of a long life. More than ever, he would need the unconditional affection of Lucy Hessel in the protective environment of the Château des Clayes.

Édition Vollard, 1931. E. V., Journal, 13 Nov. 1931, IV.4, fol. 35r. ² Chastel, 1946, p. 102.

³ In 1875, when the Chamber of Deputies was largely dominated by the monarchists, the parliamentarian Wallon introduced the word 'Republic' into a motion.

⁴ And quoted Degas in his diary: 'the drawing is not in the shape, it is in the way of

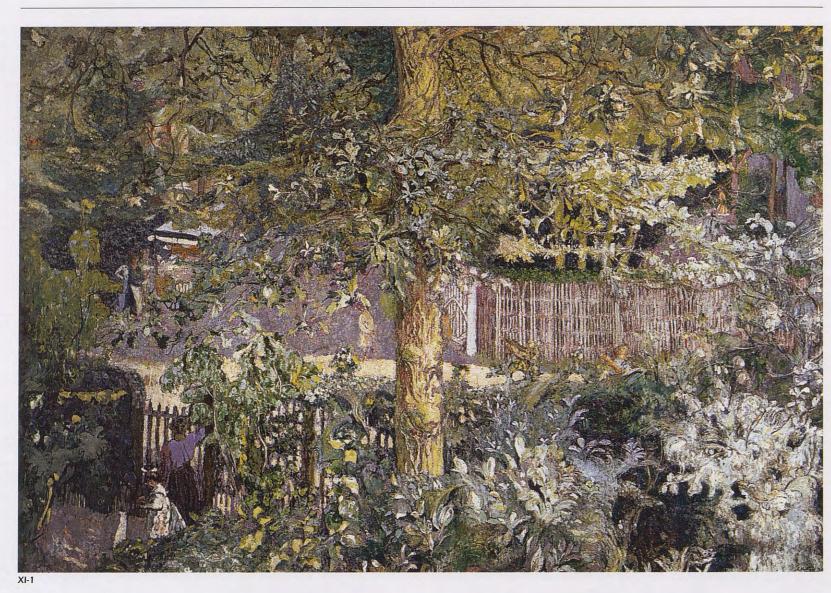
seeing it' (21 May 1932, IV-5, fol. 31r.). Quoted by Roger-Marx 1946, p. 106.

6 'sudden announcement of the death of Vallotton which shatters me', E. V., Journal, 29 December 1925, III-11, fol. 34r.

7 Ibid., 17 Dec. 1928, III (S.).1, fol. 23r.



E. V., Madame Vuillard on her deathbed, 1928, graphite on paper, 16.9 x 11.2 cm. Private collection.



XI-1 Greenery

1918 Glue-based distemper on canvas, $193 \times 283.2 \text{ cm}$ Signed and dated, lower right: E. Vuillard 1918

The Art Institute of Chicago, Chicago (Illinois), 1999-373

Provenance: Commissioned from the artist by Georges Bernheim, Paris, 1918 - Roger Darnetal Paris - Daniel Varenne, Geneva - Nathan Cummings, New York, on loan to the US Embassy in Paris from Dec. 1969 to May 1970; on loan to the Federal Reserve Board, Washington D.C., from 11 May 1972 to 12 August 1981 - Sara Lee Corporation, Chicago, 1981 - Millennium Gift of the Sara Lee Corporation to the Art Institute of Chicago, Chicago, 1999.

Exhibitions: Zurich, Kunsthaus, 1932, no. 171 (ill.) [Grand paysage] - Paris, Les Cadres, 1936, no. 72 - Paris, Musée des Arts Décoratifs, 1938, no. 163 - Washington D.C.-New York, 1970-71, no. 25 (col. ill.) - Singapore-Australia-United States, 1999-2000, no. 52, pp. 200, 201 (col. ill.), 202 (details), 203 - Chicago-NewYork, 2001, no. 84, pp. 248 (col.

Bibliography: Bulletin des musées de France, no. 4, May 1938, p. 67 - Chicago, Sara Lee, 1983, p. 10, col. fig. 4 – Brettell 1986, pp. 98, 99 (col. ill.), 127 - Thomson 1988, p. 122, col. pl. 108 - Groom 2001, no. 84, pp. 248 (col. ill.), 249-250.

This extraordinary decorative panel was the outcome of a second encounter with Georges Bernheim, who had previously commissioned a portrait of his wife from Vuillard in 1913 (see Madame Georges Bernheim, IX-230). Unrelated to the brothers Josse and Gaston Bernheim, Georges Bernheim was an artdealer who specialised in the School of Paris (Picasso, Derain, Vlaminck). Vuillard first mentions the commission in his Journal for



E. V., sketch for Greenery, graphite on paper. Musée des Beaux-Arts, Montréal.

21 March 1918 ('think about the decoration for Georges Bernheim'1). He settled down to work around 9 July, and on 30 December the painting was finished; it was then collected from Vuillard's boulevard Malesherbes studio for delivery to Bernheim's Paris residence. The vantage-point of the painting has correctly been identified by Gloria Gloom as the balcony of the Closerie des Genêts at Vaucresson – the rented holiday home in which the entire Vuillard family would spend many a



The Hunts of Maximilian, tapestries, 1531-33, The Month of July, The Sign of Leo. Musée du Louvre, Paris.

long summer (see ill. p. 1296).² Between 1917 and 1925, Vuillard travelled regularly back and forth between Vaucresson and Paris, making sketches in the country, then transferring them onto canvas when he was back in his

The dazzling focal point of the composition is the enormous tree-trunk at the centre, with its lush 'halo' of vegetation. A horizontal line divides the composition roughly in two, making the upper part of the tree appear like an unreal reflection of the lower part. The French title of the painting [Verdure] clearly alludes to the great French tapestries of the sixteenth and seventeenth centuries, known as 'verdures'. Vuillard had previously articulated a panoramic vision around a clump of vegetation in The First Fruit (VII-63) in 1899. Here, his source of inspiration is much more marked. The artist is known to have been a fervent admirer of the collections of the Louvre, and foremost among the treasures to be found in France's national museum are the monumental tapestries known as The Hunts of Maximilian, woven in Brussels between 1531 and 1533 from cartoons by Van Orley. This group of twelve wall-hangings illustrating the months of the year and the signs of the zodiac is the epitome of sixteenth-century tapestry work, and one of them, The Month of July, the Sign of Leo (see ill.), presents at its centre an enormous tree girdled round with vegetation and branching out into a corolla towards the top. A further similarity is the huntsman who holds up his right arm in the foreground while glancing round with an ele-

gant movement of the hips at an acolyte; as is so often the case in Vuillard's work, the motif is taken up in reverse in the woman with the purple blouse standing by the garden gate. The resemblance with the Maximilian tapestry is unsettling, immediate and characteristically stylish, for once rendering any comparison with Puvis de Chavannes rather beside the point. The master responsible for the decorations of the Sorbonne whom Vuillard, it is true, was increasingly obsessed with at the time - always painted murals dominated by allegorical figures; for Puvis, nature was a decorative backdrop of no importance, a rich surround, and his trees look as though they have been treated with defoliant. Among Vuillard's immediate contemporaries, it is Odilon Redon whom the triumph of perpetually changing plant-life most strongly recalls here.

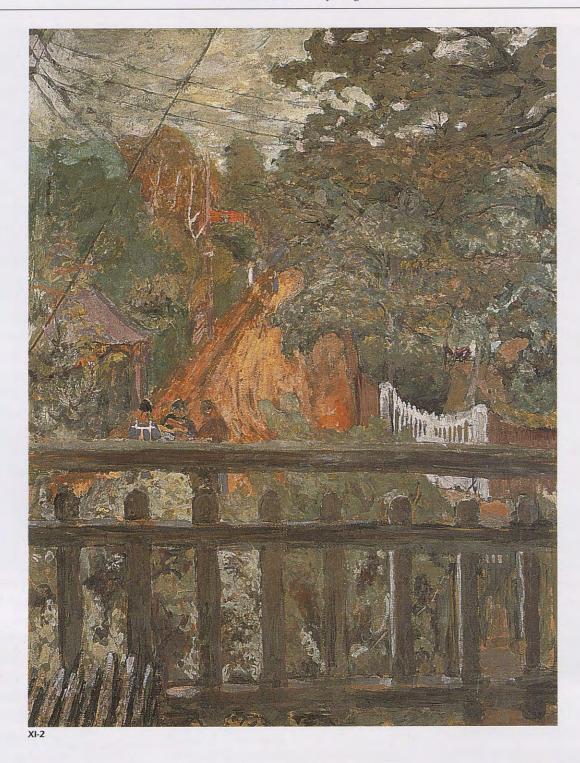
Vuillard's Journal reveals the difficulties he had working out the colour harmonies, wrestling in particular with the question of blue and green: 'try to set up an altogether arbitrary blue and strontian effect unsupported by a view'.3 Once again, he consults the paintings his closest colleague in the arts was doing at the time: 'blue tone of Bonnard landscapes'.4 The two friends exchanged some interesting letters on the subject: 'I have made an extensive study of green in my little village, I'm beginning to form a few ideas on the matter',5 wrote Bonnard; to which Vuillard replied: 'I embarked before leaving upon a kind of enormous verdure for which I really do have need of your insights into green and

blue[,] which I am only just beginning to discover!'6 The Bonnard painting with its dominant blue note to which Vuillard alludes here might be the large Summer panel for Hedy Hahnloser Bühler.

Despite all these crossed references, Vuillard seems to have had doubts about the painting, more than once confessing in his Journal to his 'utter helplessness'.8 Yet the work is an unqualified success, every bit as beautiful as the Chapin Screen of 1911 (IX-165). It depicts an ever-changing nature, as Fragonard did in his huge compositions in which human beings are nothing and lush nature all (in La Fête à Rambouillet,9 for example, in which the figures in the nacelle are lost, as it were, in an outsized architecture of vegetation). Once again, Vuillard begins by observing a familiar setting, then renders the composition 'invisible' through a web of discreet references, in this case to the great tradition of tapestry-making and to eighteenth-century décors galants.

His friends, however, did not much care for the painting, Lucy Hessel among them. On 29 October, he noted: 'visit from Lucy[,] disappointed by my tree';10 then, nearly three weeks later: 'visit from Lucy[,] who cannot bring herself to like my painting'.11 Nor, it would seem, did Georges Bernheim think very highly of it, though he kept it in his collection; in his Journal, Vuillard mentions a 'terrible scene with G. Bernheim apropos La Verdure'. 12 Yet an unbridled joy and primitive delight emanate from this painting, which was completed in the weeks leading up to the French victory over the Germans.

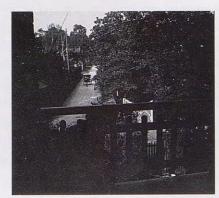
- E. V., Journal, III.3, fol. 9v.
- In his Journal for 25 July, the painter notes: 'draw in the kitchen the easiest project for G. Bernheim' (III.3, fol. 48v.).
- E. V., Journal, 21 Aug. 1918, III.3, fol. 53v.
- Ibid., 12 Sept. 1918, III.3, fol. 64v.
- Letter from Pierre Bonnard to E. V., 18 Aug. 1918, cited in Terrasse 1998
- Letter from E. V. to Bonnard, 30 Aug. 1918, ibid.
- Pierre Bonnard, Summer, 1909, oil on wood, 240 × 360 cm, Fondation Maeght, Saint-Paul-de-Vence.
- E. V., Journal, 6 Sept. 1918, III.3, fol. 62v.
- Jean-Honoré Fragonard, La Fête à Rambouillet, 1784, oil on canvas, 71 × 90 cm, Gulbenkian Foundation, Lisbon. 10 E. V., Journal, 29 Oct. 1918, III.4, fol. 8r.
- Ibid., 16 Nov. 1918, III.4, fol. 14r.
- Ibid., 29 Dec. 1918, III.4, fol. 21v.



XI-2 The Balcony at the Closerie des Genêts, Vaucresson

c. 1920 Glue-based distemper on paper, mounted on canvas, 139.7 × 107.9 cm Stamp 1, lower right Memphis Brooks Museum of Art, Memphis (Tennessee), Acc. No. 64.5 Provenance: Artist's studio – Wildenstein, New York – Hugo N. Dixon, New York – Gift of Mr and Mrs Hugo Dixon to the Memphis Brooks Museum of Art, June 1964.

Description: A dark-green wooden railing seen against the light, overlooking a crossroads and the lighter-green foliage of a garden. The handrail cuts through a group of figures on the left and a bright-grey gate on the right. To the left of the rising ochre path, mauve doorways and walls and a red roof can be seen. Among the garden foliage striped with black branches is a carmine-red silhouette. Grey and mauve sky, with wires crossing in the top left corner. (AC)



E. V., preparatory photograph for *The Balcony* at the Closerie des Genêts, Vaucresson.

Private collection.



XI-3 View from the Window at the Closerie des Genêts, Vaucresson

c. 1920 Pastel on grey paper, 29.5 × 23 cm Stamp 1, lower right Current whereabouts unknown

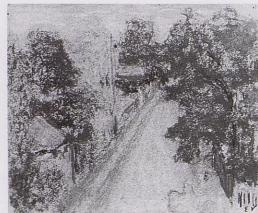
Provenance: Artist's studio – Sale, Hôtel des Ventes, Enghien-les-Bains, 22 Nov. 1981, lot 65 – Sale, Hôtel Rameau, Versailles, 2 June 1982, lot 154 (ill.) – Current whereabouts unknown.

Description: View of a road rising amid foliage, conjured up with a few strokes of charcoal heightened with ochre and green pastel. At the foot of the road is a car with a woman in a light-coloured dress standing next to it. (AC)

XI-4 The Road at Vaucresson

c. 1920 Pastel on paper, 19.5 × 23.5 cm Stamp 4, lower right Current whereabouts unknown

Provenance: Artist's studio – Galerie Bellier, Paris – Current whereabouts unknown.



XI-4



XI-5

Description: Sketch from the balcony of the Closerie des Genêts at Vaucresson, with the road showing between dark-green foliage. (AC)

XI-5 The Garden at Vaucresson

c. 1920 Pastel on paper, 29 × 22.5 cm Stamp 3, lower right Private collection

Provenance: Artist's studio – Sale, Hôtel Drouot, Paris, 19 March 1983, lot 26bis – Galerie Bellier, Paris – Private collection.

XI-6 A Window at Vaucresson

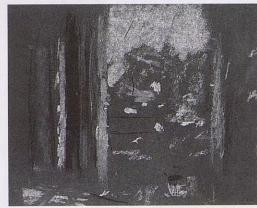
c. 1920 Pastel on paper, 23 × 30 cm Stamp 3, lower right Private collection

Provenance: Artist's studio – Galerie Bellier, Paris – Private collection.

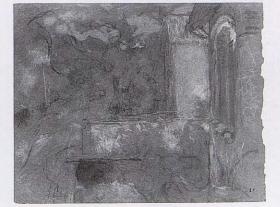
XI-7 At Vaucresson

c. 1920
Pastel on paper, 23.5 × 28.5 cm
Stamp 3, lower right
Private collection, Switzerland

Provenance: Artist's studio – JPL Fine Arts, London – Private collection, Switzerland.



XI-6



XI-





XI-8 View from the Balcony, Closerie des Genêts

c. 1920 Pastel on paper, 30.5×23.5 cm Stamp 3, lower right Current whereabouts unknown

Provenance: Artist's studio – Galerie Bellier, Paris - Current whereabouts unknown.

XI-9 At the Window

c. 1920 Pastel on paper, 30 × 23 cm Stamp 3, lower right Current whereabouts unknown

Provenance: Artist's studio – Galerie Bellier, Paris - Current whereabouts unknown.

XI-10 The Balcony at the Closerie des Genêts, Vaucresson

c. 1920 Pastel on paper, 22.5×29 cm Stamp 3, lower right Current whereabouts unknown Provenance: Artist's studio – Estorick Grosvenor, London – Blankfort Collection, Los Angeles, 1960 - Sale, Sotheby's, New York, 12 May 1999, lot 490 (col. ill.) - Current whereabouts unknown.



XI-10



XI-11

c. 1920 Stamp 1, lower right

Provenance: Artist's studio - Current whereabouts unknown.

XI-12 Folding Stool on the Balcony

c. 1920 Oil on cardboard, 67 × 35 cm Stamp 1, lower right Private collection, Paris

Provenance: Artist's studio – Private collection, Paris.

Description: The balcony railing is green, the wooden frame of the folding-stool yellow, the canvas seat of the stool striped with dark red. To the left are the heads of three geraniums; to the right, an orange wall; and, in the centre, the radiant, red-tiled roof and sunlit corner of the house next door. The sky is blue. (JS)



Signed, lower left: E Vuillard Private collection

XI-13

c. 1920

Provenance: Private collection.

Annette at Vaucresson

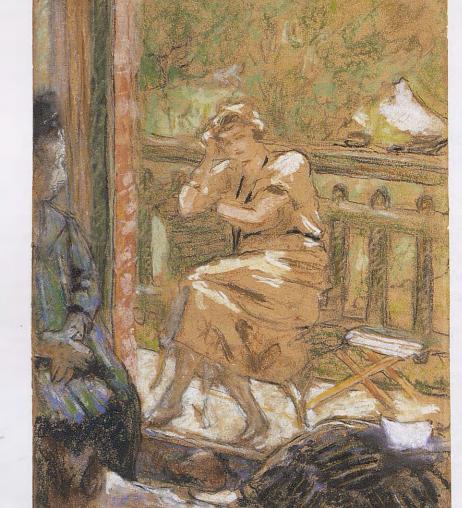
Pastel on paper, 30 × 22.7 cm

Description: Annette sitting on the balcony framed by the French windows, against a background of foliage. On the left is Madame Vuillard; at bottom right, a third woman of whom only the lower part of a brown dress is visible. (JS)



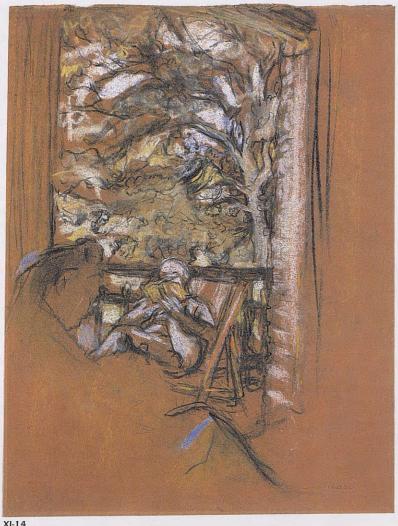
Madame Vuillard in Front of the Window

Pastel on paper, 30.5 × 23.5 cm Current whereabouts unknown



1305

1304



XI-14 Madame Vuillard and Alexandre at Vaucresson

c. 1920 Pastel and crayon on paper, 30.5×23.5 cm Stamp 1, lower right The Detroit Institute of Arts, Detroit (Michigan), F77.159

Provenance: Artist's studio – Mme Rousso, Paris – Mr and Mrs Bernard F. Walker, Bloomfield Hills (Michigan), 1960-77 - Mr and Mrs Bernard Walker gift to the Detroit Institute of Arts, Detroit, 1977.

Bibliography: Bulletin of the Detroit Institute of Arts Annual Report, 1977-78, p. 295, fig. 21.

Description: Alexandre sitting in an orange deckchair on the balcony, reading. In the left foreground is the silhouette of Madame Vuillard, seen from the side in a bonnet, sewing. Pink brickwork on the right, with patches of blue sky visible through the trees in the background. (JS)

XI-15

c. 1920 Pastel on grey paper, 30.5 × 19.3 cm Stamp 1, lower right Private collection, Paris

Madame Vuillard on the Balcony at Vaucresson

Provenance: Artist's studio – Georges Maratier, Paris – Galerie Berès, Paris, 1985 – Galerie Bellier, Paris - Galerie de la Présidence, Paris - Private collection,

Description: Side view of Madame Vuillard sitting on the balcony, sewing. Behind her is a confused mass of yellow-green shrubbery beneath a cloudy blue sky.

XI-16 In Front of the Window at Vaucresson

c. 1920 Pastel on paper, 32.5 × 25 cm Stamp 2, lower right Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts

Description: On the right, sitting in front of an open window, is Alexandre Vuillard, his hand held up to his faintly pink face and an ochre-coloured blanket on his lap; on the left, a sketchily outlined Madame Vuillard. On the balcony a pot of red and orange flowers can be seen next to some pink brickwork, with the pale-green garden lying beyond. (JS)







XI-17 Madame Vuillard Knitting

c. 1920 Oil on cardboard, 35 × 47 cm Stamp 1, lower right Private collection, Great Britain

Provenance: Artist's studio - André Pacitti, Paris -David Findlay Galleries, New York - James Kirkman, London - Private collection, Great Britain.

Exhibition: Paris, Brame, 1953, no. 18.

Description: Madame Vuillard sitting before a window overlooking the green and yellow garden, knitting. On the left is a receding blue and green table with a vase of flowers and an open book. (AC)

XI-18 Madame Vuillard at the Closerie des Genêts

c. 1920

Pastel and gouache on paper, 62 × 50 cm Signed, lower right: E. Vuillard Current whereabouts unknown

Provenance: Private collection, Paris - Current whereabouts unknown.

Exhibitions: Paris, Charpentier, March-April 1942, no. 204 - Paris, Musée National d'Art Moderne, 1958, no. 221 - Munich, Haus der Kunst, 1961, no. 121.

XI-19 The Dining-Room at the Closerie des Genêts

1920-24 Pastel on paper, 32 × 24 cm Signed, lower right: EVuillard Current whereabouts unknown

Provenance: Purchased from the artist by Jos Hessel, Paris, and Bernheim-Jeune, Paris (stock no. 24022), 10 Oct. 1924, 5,000 F - Mme Gillou, Paris, 30 Jan. 1932, 15,400 F - Mme Fenwick, Paris -Sale, Palais Galliera, Paris, 3 Dec. 1964, lot 29 (ill.) - Max Kaganovitch, Paris - E. J. Van Wisselingh, Amsterdam - Knoedler, New York - Current whereabouts unknown.

Description: Seated in the right foreground is Madame Vuillard, dressed in a black-striped housecoat and a bonnet. Further back, at the centre of the composition, a man seen from the side (Alexandre Vuillard) is seated at a table draped with a check cloth. Green hanging lamp at top left, and, at the far end of the room, a door. Madame Vuillard's face is highly expressive. (AC)





XI-20 Reading in the Dining-Room, Vaucresson

1924 Oil on cardboard, 39.5 × 55.5 cm Signed, lower right: E Vuillard Private collection, United States

Provenance: Purchased from the artist by Jos Hessel, Paris, and Bernheim-Jeune, Paris (stock no. 24021, La Salle à manger), 10 Oct. 1924, 8,500 F - Raphaël Gérard, Paris, 31 March 1931, 90,000 F - Private collection, New York.

Exhibitions: Brussels, Palais des Beaux-Arts, 1929 - New York, Wildenstein, Oct.-Nov. 1964, no. 25

Bibliography: Centaure 3, no. 9, 1 June 1929, p. 235

Description: The dining-room at the Closerie des Genêts, with Alexandre Vuillard on the right, sitting at a table covered with a red-check cloth, reading a newspaper. Through the open glazed door we see Madame Vuillard in a black bonnet, standing in her bedroom. (JS)



E. V., Alexandre Vuillard in the dining-room, Vaucresson, 1922, photograph. Private collection.

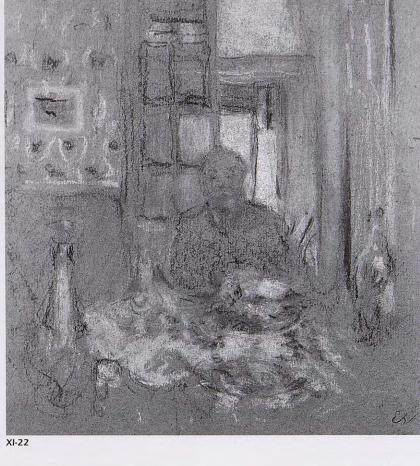
This is one of Vuillard's most accomplished compositions of the Closerie des Genêts, with clear reminiscences of his Nabi period (the fin-de-siècle wallpaper, the check tablecloth), and his two next of kin in different rooms brought onto the same plane.

A snapshot taken two years earlier (see ill.) is one of Vuillard's most touching photographic compositions: in the foreground is Alexandre, who seems permanently indifferent to everything, and, behind him, his mother gazing at him with fervent admiration. Marie-Blanche de Polignac relates that 'for Madame Vuillard mère, the great man of the family was not her son Édouard, but a brother who was a general, I believe'.1

¹ Polignac 1965, p. 139.







XI-21 Breakfast at Vaucresson

c. 1924 Pastel on paper, 29 × 24 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio - Private collection -Current whereabouts unknown.

Exhibition: Munich, Haus der Kunst, 1968, no. 165.

Description: The dining-room at Vaucresson, with Madame Vuillard seated on the left in a red dressinggown and white bonnet, her elbows propped on the table. Amid the white china breakfast service can be seen a dark-blue saucepan and an ochre-coloured loaf of bread. Seated slightly to the right of centre and framed by the glazed doors through which another room can be seen is a second figure, clad in a grey-blue dressinggown. The walls are lined with floral paper. A lightly sketched pastel and charcoal composition. (AC)

XI-22 Alexandre Vuillard at Table, Vaucresson

c. 1924 Pastel on paper, 22 × 20 cm Stamp 5, lower right Current whereabouts unknown

Provenance: Artist's studio – Private collection, Paris - Current whereabouts unknown.

Description: The table is pink, the fruit-bowl green.





XI-23 Alexandre Vuillard, the Artist's Brother

1921 Pastel on paper, 25.5×33.5 cm Signed, lower left: EV Private collection

Provenance: Artist's studio – Private collection.

Exhibitions: Paris, Charpentier, 1948, no. 160 -Munich, Kunstverein, 1959, no. 57.

XI-24 **Alexandre Vuillard Reading**

c. 1921-24 Pastel on paper, 23 × 28 cm Stamp 1, lower right Private collection, London

Provenance: Artist's studio - JPL Fine Arts, London - Private collection, London.

Exhibition: London, JPL, 1981, no. 52 (ill.).

XI-25 Madame Vuillard at Table, Vaucresson

1920-24 Pastel on paper, 24×30 cm Signed, lower right: E Vuillard Private collection

Provenance: Artist's studio – Claude Roger-Marx, Paris, after 1938 - Private collection.

Exhibition: Paris, Musée des Arts Décoratifs, 1938, no. 247 (loaned by Vuillard).

Description: Side view of the artist's mother in a bonnet, her head bowed and her hands resting on the dinnet, her head bowed and her hands resting on the dining-room table decorated with a jug of small pink flowers. Her silhouette is defined by the grey paper and a few small touches of mauve and green, and stands out sharply on the right against the green and pale-pink light filtering through the glazed doors leading to the adjoining room. At top left is a ceiling lamp outlined against a yellow wall. (JS)



XI-26 Madame Vuillard with a Bunch of Flowers, Vaucresson

1921 Pastel on paper, 31 × 23.5 cm Signed, lower left: E Vuillard Current whereabouts unknown

Provenance: Durand-Ruel, Paris - Current whereabouts unknown.

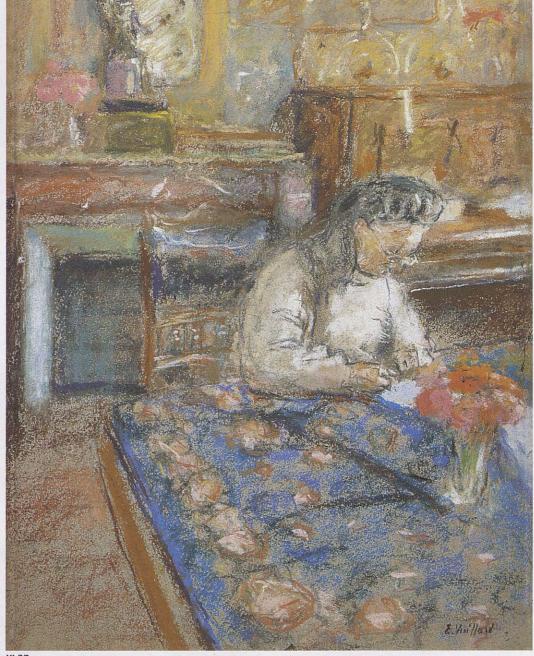
XI-27 Madame Vuillard Writing, Vaucresson

1920-24 Pastel on paper, 30.5×23 cm Signed, lower right: E. Vuillard Private collection

Provenance: Jos Hessel, Paris, c. 1930 - Private col-

Exhibition: London, Tooth & Sons, 1934, no. 32. Bibliography: Bernard 1930, p. 23 (ill.).





1311

1310



XI-28 **Madame Vuillard Knitting** by the Piano at Vaucresson

1920-24 Pastel on paper, 23.5×30.5 cm Stamp 3, lower right Art market, London

Provenance: Artist's studio - Sale, Galerie Kornfeld, Berne, 21 June 1980, lot 1474 (ill.) – Sale, Sotheby's, New York, 5 Oct. 1992, lot 20 (col. ill.) – JPL Fine Arts, then Neffe-Degandt Fine Art, its succes-





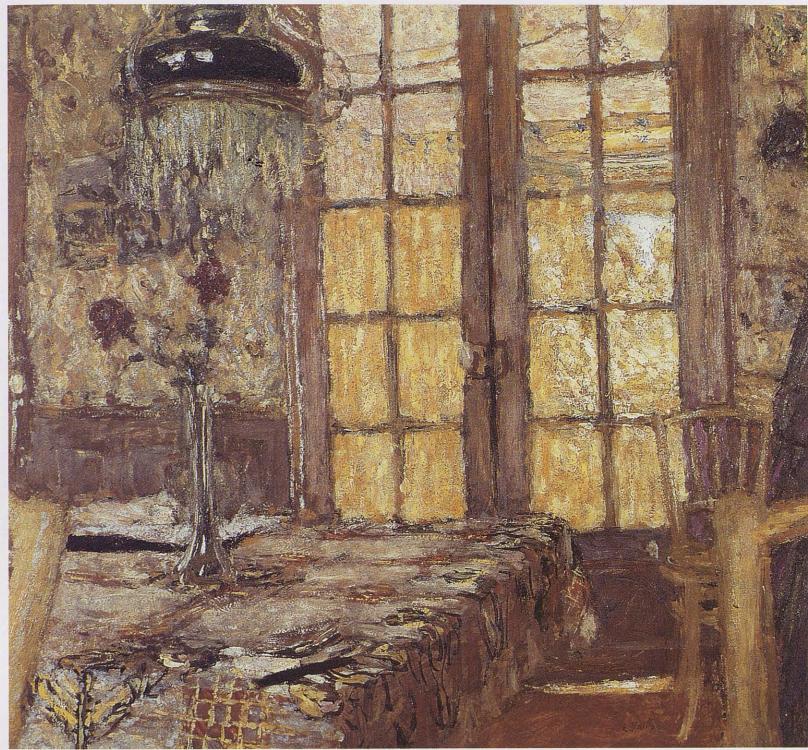
XI-29 Madame Vuillard Sewing at the Closerie des Genêts

1920-21 Glue-based distemper on cardboard, mounted on hardboard (?), 69.9 × 59.7 cm Signed, lower right: E Vuillard Current whereabouts unknown

Provenance: Purchased from the artist by Jos Hessel, Paris, and Bernheim-Jeune, Paris (stock no. 23002, Femme cousant), 24 March 1922 - Gaston Lévy, Paris, 29 April 1929, part of a lot with XI-171, 65,800 F for the lot – Lévy sale, Hôtel Drouot, Paris, 17 Nov. 1932, lot 124 (ill.), 40,000 F – Wildenstein, New York – Joseph Levine, New York, c. 1964 – Sale, Sotheby's, New York, 18 May 1983, lot 33 (col. ill.) – Sale, Christie's, New York, 12 May 1999, lot 39 (col. ill.) - Current whereabouts

Exhibitions: Paris, Durand-Ruel, 1961, no. 56 -New York, Wildenstein, Oct.-Nov. 1964, no. 48

Bibliography: Salomon 1945, p. 106 (ill.) – *Art News* 63, no. 7, Nov. 1964, p. 42 (ill.) – Roger-Marx 1968, col. pl. 14.



XI-30 Madame Vuillard in the Dining-Room

1920-24 Oil on cardboard, mounted on cradled panel, 44×48 cm Signed, lower right: E. Vuillard Private collection

Provenance: Jos Hessel, Paris – Paul Rosenberg, Paris – Knoedler, New York, 1938 – Walter Bareiss, New York – Paul Rosenberg, New York, 1943 – Irene Mayer Selznick, New York, 1947 – Sale, Sotheby's, Mayer Selznick, New York, 1947 – Sale, Sotheby's, Sept. 1943, no. 22 – Boston, Institute of Modern New York, 7 May 1991, lot 15 (col. ill.) – Galerie Art, 1944, no. 29 – New York, Rosenberg, 1947, Hopkins-Thomas, Paris – Private collection, 1993. no. 11.

Exhibitions: Chicago, Art Institute, 1938-39, no. 39 – Washington D.C., Phillips Memorial Gallery, 1939, no. 18 – New York, Rosenberg, Aug.-



XI-31 Madame Vuillard at the Closerie des Genêts

1920-22 Glue-based distemper on cardboard, 50 × 43 cm Signed, lower right: *E. Vuillard* **Musée des Beaux-Arts, Lyons (France)**, inv. no B 1289

Provenance: Purchased from the artist by the Musée des Beaux-Arts, Lyons, 16 Feb. 1922.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 168 – Edinburgh, Royal Scottish Academy, 1948, no. 102 – London, Wildenstein, June 1948, no. 42 – Paris, Charpentier, 1948, no. 75 – Lyons-Barcelona-Nantes, 1990-91, no. 138, p. 99 (ill.).

Bibliography: Focillon 1928, p. 296 – Mauclair 1929, p. 102 – Jullian 1938, p. 9 – Roger-Marx 1946a, pp. 29 (ill.), 66, 89; 1948c, p. 19 – Fels 1950, p. 138 (ill.) – Charensol 1955, pl. 8 – Vincent 1956, pp. 292-293 (ill.) – Vergnet-Ruiz, Laclotte 1962, pp. 200, 256 – Barilli 1967c, p. 155 (ill.).

XI-32 Madame Vuillard in a Bonnet at the Closerie des Genêts

1921 Glue-based distemper on cardboard, 41 × 39 cm Signed, lower left: *E Vuillard* Private collection, United States

Provenance: Purchased from the artist by Albert Sancholle-Henraux, Paris, 24 Oct. 1921; Mme Sanchez Abreu, Paris; Jacques Abreu, Paris – Wildenstein, New York – The Phillips Family Collection, United States – Private collection, United States.

Exhibition: New York, Wildenstein, Oct.-Nov. 1964, no. 13 (ill.).

Bibliography: Roger-Marx 1946a, p. 66 – *Arts Magazine*, no. 2, Nov. 1964, p. 57 (ill.).

Description: Madame Vuillard wearing a bonnet and standing in a dark-grey dress with green highlights. In the middle of the table laid with a large check table-cloth are three pink roses and two purple carnations in a glass, and, behind these, a cup and teapot on a tray. The wallpaper above the brown wainscotting is green and ochre; the door on the left, brown. (JS)



XI-33 China Asters

1921-22 Oil on cardboard, 34.5 × 40 cm Signed, lower right: *E Vuillard* Private collection, France

Provenance: Purchased from the artist by Jos Hessel, Paris, and Bernheim-Jeune, Paris (stock no. 23000, *Fleurs*), 24 March 1922, 2,500 F – Knoedler, Paris, 13 April 1927, 37,500 F – Fernand Javal, Paris – Private collection, Paris.

Exhibition: Albi, Musée Toulouse-Lautrec, 1960, no. 77.

Description: A brown earthenware jug of purple, mauve and white China asters on a check tablecloth delicately shaded with mauve, the whole standing out against the brown wainscotting and the door. The chairback at bottom right is yellow; the wallpaper, a greygreen mustard colour. (JS)

XI-34 Pink Roses

1921-22 Oil on cardboard, 31.5 × 32.5 cm Signed, lower left: *E. Vuillard* Private collection, United States

Provenance: Purchased from the artist by Jos Hessel, Paris and Bernheim-Jeune, Paris (stock no. 23001, *Roses roses*), 24 March 1922, 2,500 F – Jos Hessel's share bought by Bernheim-Jeune, Paris, 19 Dec. 1932 – Émile Laffargue, Paris, 16 Jan. 1935, 25,000 F – Valentine Gallery, New York – Wildenstein, New York – F. Valentine Dudensing, United States – Galerie Hopkins-Thomas, Paris, 1989 – Private collection, New York.



XI-34

Exhibitions: London, Courtauld, 1926 – Zurich, Kunsthaus, 1932, no. 161 – Amsterdam, Goudstikker, 1933, no. 343 (ill.) – Paris, Bernheim-Jeune, 1935-36, no. 65 – Paris, Rosenberg, 1936, no. 31 – Paris, Bernheim-Jeune, 1953, no. 53 – Albi, Musée Toulouse-Lautrec, 1960, no. 61.

Bibliography: *Art and Decoration*, May 1926, p. 63 (ill.).

Description: A white rose and a pink rose with a darkred bud at the centre, standing in a glass on a table strewn with fallen petals heavily outlined in black. Mauve-brown background. (AC)

XI-35 Vase of Flowers at Vaucresson

1921-22 Oil on cardboard, 47 × 61 cm Signed, lower right: *E. Vuillard* Private collection, France



(I-35

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 23456, *Vase de fleurs*), 13 June 1923, 12,000 F – Henri Canonne, Paris, 19 July 1923, 18,000 F – Private collection, Paris.

Description: The table that occupies most of the picture is covered with a green and red striped cloth printed with pink and yellow floral motifs. Slightly to the left of centre is a round brown vase of dahlias and daisies rendered in a jumble of pink, yellow, purple, orange and green. Some tall mauve flowers drooping onto the tablecloth. (JS)

XI-36 Zinnias on the Table at Vaucresson

1921-23

Pastel on paper, 50 × 51 cm Signed, lower right: *E. Vuillard* Current whereabouts unknown

Provenance: David David-Weill, Paris – Seized by the Nazis during the German occupation, 1939-45; returned in 1954 – Galerie Schmit, Paris, 1973 – Private collection, Paris – Sale, Hôtel Okura (Ader), Tokyo, 19 June 1990, lot 34 (col. ill.) – Current whereabouts unknown.

Exhibitions: Cleveland-NewYork, 1954, p. 104 – Munich, Haus der Kunst, 1968, no. 168 (ill.) – Paris, Orangerie, 1968, no. 162 (ill.) – Paris, Schmit, 1973, no. 67 (col. ill.).

Bibliography: Répertoire des biens spoliés en France 1947, p. 241, no. 5402.



XI-36





XI-37 Interior at the Closerie des Genêts, Vaucresson

1921-24 Pastel on paper, 59.5×49.5 cm Signed, lower right: E. Vuillard Current whereabouts unknown

Provenance: Antoinette Sachs, Paris; stolen in 1981.

XI-38 Madame Vuillard's Room at the Closerie des Genêts

1921-24 Pastel on paper, 28.5×23.5 cm Signed, lower right: E Vuillard Current whereabouts unknown

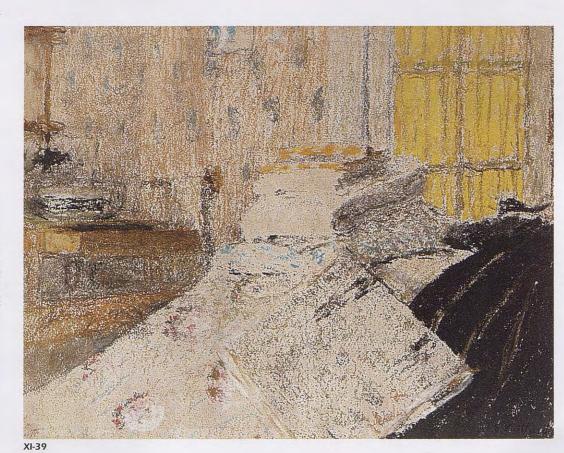
Provenance: Marcel Lecomte, Paris, 1953 - Sale, Hôtel Drouot, Paris, 11 June 1997, lot 88 (col. ill.) - Sale, Sotheby's, New York, 13 Nov. 1997, lot 520 (col. ill.), bought in - Sale, Sotheby's, London, 20 Oct. 1999, lot 16 (col. ill.) - Current whereabouts unknown.

XI-39 A Bundle of Laundry at Vaucresson

1921-24 Pastel on paper, 26×33 cm Stamp 1, lower right Art market, Paris

Provenance: Artist's studio – Private collection – Sale, William Doyle, New York, 26 May 1999, lot 59 (col. ill.) - Galerie Berès, Paris.

Description: A pile of towels folded on a bed in front of a glazed door. In the foreground, a piece of fabric hangs down at a distinctly odd angle. On the left is a washstand with a basin; on the right, a voluminous black overcoat thrown across the bed. Orange, floral wallpaper. (JS)



XI-40 Interior on a Grey Day, no. 117, p. 36 (ill.). Vaucresson

1921-22 Glue-based distemper on paper, mounted on cardboard, 68.5×75 cm Signed, lower right: E Vuillard The Baltimore Museum of Art, Baltimore (Maryland), The Cone Collection, BMA 1950.308

Provenance: Purchased from the artist by Jos Hessel, Paris, and Bernheim-Jeune, Paris (stock no. 23004, *Intérieur par temps gris*), 24 March 1922, 7,500 F – Wormser, Paris, 23 Jan. 1932, 59,500 F - Sale, Hôtel Drouot, Paris, 10 June 1937, lot 63 (ill.) - Paul Rosenberg, Paris, 25,100 F - Cone Collection, Baltimore - Frederick W. Cone bequest to the Baltimore Museum of Art, Baltimore, 1950.

Exhibitions: London, Rosenberg & Helft, 1937, no. 23 – Baltimore, Museum of Art, 1968, no. 143 (ill.).

Bibliography: Baltimore 1955, pp. 26, 41 - Greenfield 1966, p. 52 (ill.) - Baltimore 1967, pp. 18,

At the Closerie des Genêts, Madame Vuillard's room was separated from the dining-room (the ceiling-lamp of which can be seen here silhouetted against the open window) by a glazed door hung with net curtains. Only a minimium of privacy, therefore, but this does not seem to have been too much of a problem. Madame Vuillard has just removed her prescribed widow's coiffe and is placing it on the small bed. A photograph taken by Vuillard at exactly the same period (see ill.) presents a similar view of his mother's bedroom, along with the wherewithal - basin, waterjug, mirror - for a rudimentary toilette. Madame Vuillard's world, we feel, has not changed since the days of The Yellow Curtain (IV-160); her son is still using her to lay bare the meditative depths and silences of the soul through the love he bestows on the humblest details. At the same time, the diagonal framing and the concern for depth of field reveal the distance travelled by Vuillard since the provocations of 'flat' painting. The mauvegrey harmony of the composition (which reaches violet hues in the ceiling of the dining-room) is almost disconcerting in its subtlety. The sign of an overcast sky, it is in marked contrast with the brilliant sunlight seen in the following entry.



E. V., Mme Vuillard in her bedroom at the Closerie des Genêts, 1921-22, photograph Private collection





XI-41 Sunlit Interior

1921-22 Glue-based distemper on paper, mounted on canvas, 83.2×63.8 cm Signed, lower right: *E Vuillard* Tate Gallery, London, T01075

Provenance: Purchased from the artist by Jos Hessel, Paris, and Bernheim-Jeune, Paris (stock no. 23003, *Intérieur ensoleillé*), 24 March 1922, 7,500 F – Sir Alfred Chester Beatty, London, 22 Jan. 1929, 99,200 F – Arthur Tooth & Sons, London – Mrs A. E. Pleydell-Bouverie, London, 1961 – Bequeathed by the Hon. Mrs A. E. Pleydell-Bouverie to

the Tate Gallery through the Friends of the Tate Gallery, London, 1968.

Exhibitions: London, Tate Gallery, 1963, no. 157 – Glasgow-Sheffield-Amsterdam, 1991-92, no. 94, p. 33 (col. ill.).

Bibliography: Fage 1930, pl. 17 – Warnod 1988, p. 87 (col. ill.) – Thomson, exhib. cat., Glasgow-Sheffield-Amsterdam, 1991-92, p. 33.

Armed with his Kodak, Vuillard fired off photo after photo of his nearest and dearest in his mother's bedroom at Vaucresson – especially of his brother Alexandre and his wife, and his sister Marie, who by this time bore an astonishing resemblance to Madame

Vuillard *mère* twenty years earlier (see ill.). Here, the sunlight flooding into the little bedrooom distorts its proportions. Vuillard suggests a distance between window and bed, whereas we know from photographs that they were actually very close (see ill.). 'Compared with the sumptuous apartments he fre-







E. V., The Vuillard family in Mme Vuillard's bedroom at Vaucresson, three photographs. Private collection.

quented in Paris, the bare essentials required for his mother's comfort in these holiday apartment are the epitome of modesty." Vuillard takes the plainest of petit-bourgeois interiors and turns it into a radiant fairy-tale palace in which his mother is transformed into a household divinity.

¹Thomson, exhib. cat., Glasgow-Sheffield-Amsterdam, 1991-92, p. 33.

XI-42 A Sunlit Room

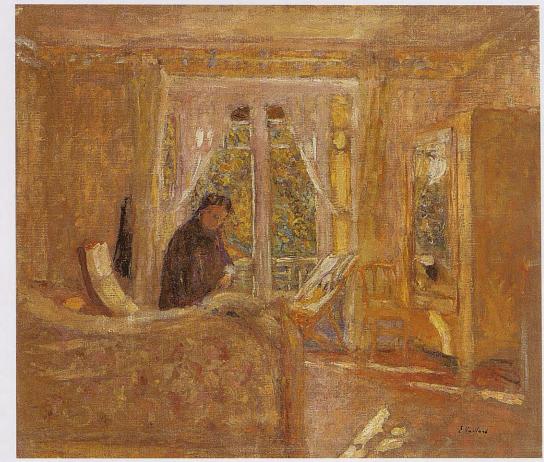
Oil on canvas, 46.3 × 53.3 cm Signed, lower right: *E Vuillard* The Minneapolis Institute of Arts, Minneapolis (Minnesota), 61.36.19

Provenance: Artist's studio – Alfred Daber, Paris – Sam Salz, New York – Putnam Dana McMillan, Minneapolis, Dec. 1957 – Putnam Dana McMillan bequest to the Minneapolis Institute of Arts, Minneapolis, 1961.

Exhibitions: London, Tooth & Sons, 1934, no. 21 – Minneapolis, Institute of Arts, 1962, p. 149 – New York, Wildenstein, Oct.-Nov. 1964, no. 43 (ill.) – Munich, Haus der Kunst, 1968, no. 109 (ill.) – Paris, Orangerie, 1968, no. 161 (ill.) – Toronto-San Francisco-Chicago, 1971-72, no. 86 (ill.).

Bibliography: Dorr III, 1961, no. 30, pp. 68, 69 (ill.) – Salomon 1968, p. 140 (col. ill.) – Minneapolis 1971, pp. 338 (ill.), 339 – Daniel 1984, p. 414, fig. 147.

Description: A woman in black, standing in front of a window with the curtains drawn back revealing the foliage beyond. Her figure is cut off at the waist by a bed in the left foreground. On the right is a mirrored wardrobe spangled with reflections. Sunlight slants across the room. (JS)



XI-42

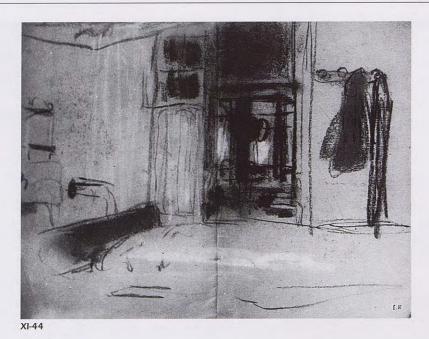


XI-43 The Vuillard Family at the Closerie des Genêts

1921-24
Pastel on paper, 23 × 30 cm
Signed, lower right: *E Vuillard*Private collection

Provenance: Gift from the artist to Alexandre Vuillard, Paris – Private collection.

Description: Madame Vuillard's bedroom, with the corner of the yellow bed jutting in at bottom left. Mother-in-law and daughter-in-law are seated to either side of the closed French windows, while Alexandre is stretched out in a deckchair on the right. Harmony in bluish-grey. (JS)



XI-44 Sketch of Madame Vuillard's Room

1921-24 Pastel on paper, 24 × 32 cm Stamp 3, lower right Private collection

Provenance: Artist's studio – Private collection.

XI-45 In Madame Vuillard's Room at Vaucresson

1921-22 Glue-based distemper on paper, 66×68 cm Private collection, United States

Provenance: Artist's studio – Jacques Lindon, New York - Private collection, United States.

Description: Vuillard has positioned himself at the head of the bed, where his gaze can take in all three figures posing for him in the room. On the right is his

mother, her silhouette cropped by the yellow footboard and outlined against the fireplace and the mirror in which some light-coloured wallpaper is reflected; on the left, facing the viewer, is the painter's sister-in-law, sitting with her feet resting on a deckchair between an open window and a yellow wardrobe in the mirror of which the dark edge of her figure and the brightly-lit pink face of Alexandre Vuillard are reflected. (JS)

XI-46 Madame Vuillard and Her Daughter-in-Law at the Closerie des Genêts

1921-22 Pastel on paper mounted on cardboard, 25.5×32.5 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio - Private collection - Sale, Sotheby's, New York, 18 Dec. 1968, lot 87 (ill.) -Sale, Christie's, London, 29 June 2000, lot 541 (col. ill.), £17,625 - Sale, Germann, Zurich, 21 Nov. 2000, lot 21 (col. ill.), bought in - Current whereabouts unknown.

Exhibition: Tokyo, Isetan de Shinjuku, 1973, no. 44

Description: Two women stretched out facing one another, next to a window tinted a somber twilight blue. The yellow of the curtains is heightened by light from an unseen electric lamp. (AC)







XI-48 Madame Vuillard Reading a Letter at Table, La Toquade 1923 Signed, lower right: EV Art market, London

Pastel on paper, 33 × 27 cm

Provenance: Private collection, Berne - Paul Vallotton, Lausanne (Switzerland) – Philippe Reichenbach, Geneva – Lefevre, London – Sale, Sotheby's, New York, 12 May 1999, lot 271 (col. ill.), bought

XI-49 Madame Vuillard in a Wicker Armchair, La Toquade

1923 Pastel on paper, $33, \times 24.5$ cm Stamp 4, lower right Private collection, Paris

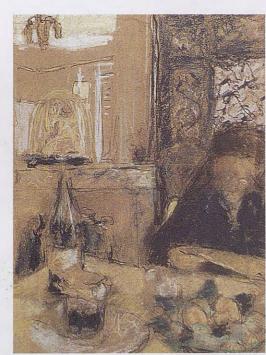
Provenance: Artist's studio - Private collection - Sale, Hôtel des Ventes, Nantes, 27 June 2000, lot 42 (col. ill.) - Galerie Bellier, Paris - Galerie de la Présidence, Paris - Private collection, Paris.

Description: Full-face portrait of Madame Vuillard, the left side of her figure lit from behind, seated in front of a window overlooking a green and yellow garden. An unusual and compelling daylight effect, underscored with crayon. (AC)

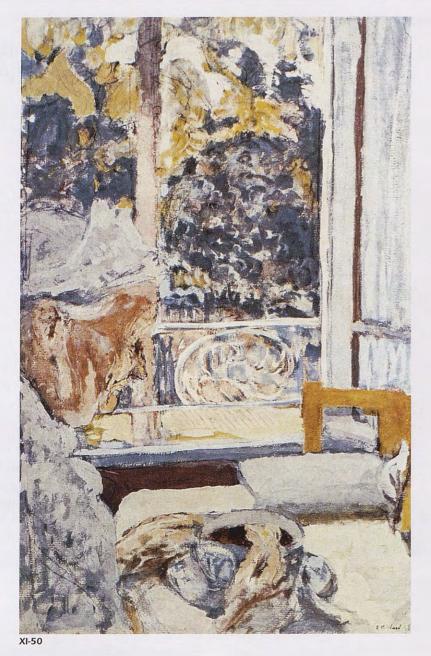
XI-47 Madame Vuillard by Her Table at La Toquade

1923 Pastel on paper, 25×25 cm Stamp 4, lower right Art Gallery of Ontario, Toronto (Ontario), Acc. No. AGOID 68147

Provenance: Artist's studio - Browse and Darby, London, 1979 - Sale, Sotheby's, New York, 4 Nov. 1994, lot 140 (col. ill.) - Morris Gallery, Toronto - Private collection, Canada - Art Gallery of Ontario, Toronto.







Cleveland-NewYork, 1954, pp. 90 (col. ill.), 103Baltimore, Museum of Art, 1964, no. 234 (ill.).

Bibliography: Ritchie 1954, p. 26 – Preston 1971, pp. 142, 143 (col. ill.) – Daniel 1984, p. 227, fig. 83.

Description: In the immediate left foreground is Madame Vuillard, seen in profile wearing a white bonnet and a camisole, her hands holding a blue cup placed on a small table. She is silhouetted against the ironwork railing of a window overlooking some shrubbery with a tree-trunk in the centre. (JS)

XI-51 Madame Vuillard's Meal at La Toquade

1923 Glue-based distemper on paper, mounted on canvas, 58×95 cm Stamp 1, lower right Fisher Governor Foundation, Marshalltown (Iowa)

Provenance: Artist's studio – Schick, Paris – Arthur Tooth & Sons, London - Howard Young Gallery, New York, 1960 - Fisher Governor Foundation,

Description: On the far left is an elderly woman, seated before a red wall at a table still set with lunch things. The tablecloth is yellow and brightly lit, and the objects on the table are seen against the light. The table stands in front of a grey-framed window hung with net cur-tains, overlooking a garden with green and yellow foliage in the middle of which a sort of summer-house can be seen. The ground of the garden is ochre. (AC)

XI-50 Madame Vuillard Having Breakfast at La Toquade

1923

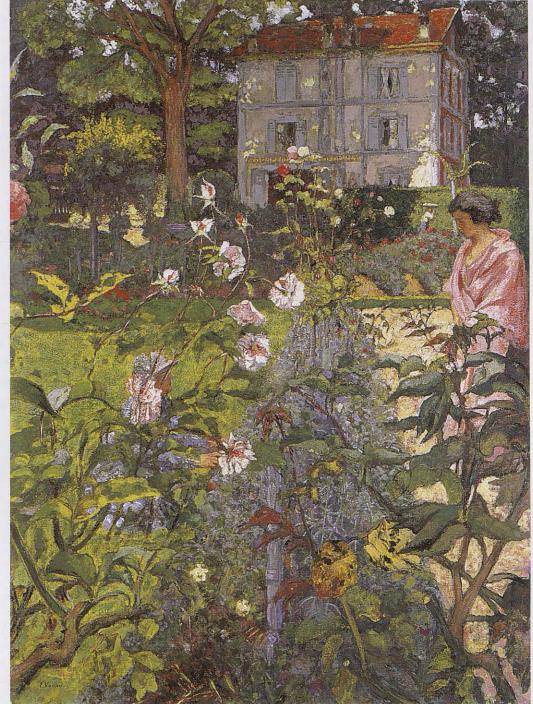
Glue-based distemper on paper, mounted on canvas and backed onto cradled panel, 85×54 cm Stamp 1, lower right Private collection, United States

Provenance: Artist's studio - Wildenstein, New York, 1949 - Alexander M. Lewyt, New York - Private collection, United States.

Exhibitions: Berne, Kunsthalle, 1946, no. 22 - Brussels, Palais des Beaux-Arts, 1946, no. 46 - London, Wildenstein, June 1948, no. 43 - Paris, Charpentier, 1948, no. 77 - Basle, Kunsthalle, 1949, no. 215







XI-52 The Clos Cézanne Garden at Vaucresson

1920; reworked in 1926, 1935, 1936 Glue-based distemper on canvas, 151.2×110.8 cm Signed, lower left: E. Vuillard The Metropolitan Museum of Art, New York, Catharine Lorillard Wolfe Collection, Wolfe Fund, 1952, 52.183

Provenance: Jos Hessel, Paris – Private collection – Knoedler, New York - Purchased by The Metropolitan Museum of Art, New York, with the Wolfe Fund, 1952.

Exhibitions: Paris, Rosenberg, 1936, no. 41 – London, Reid & Lefevre, 1938, no. 74 (ill.) - Paris, Musée des Arts Décoratifs, 1938, no. 180 - New York, French Pavilion, 1939, Group A, p. 5 – New York, Rosenberg, Jan. 1943, no. 7 - New York, Wildenstein, Oct.-Nov. 1964, no. 59 (ill.) – Paris, Orangerie, 1968, no. 160 (ill.) – Chicago-NewYork, 2001, no. 85, p. 251 (col. ill.).

Bibliography: Coolus 1930, pp. 191 (ill.), 194 – Allen, Gardner 1954, p. 101 – Rousseau, Jr. 1954,

pp. 7, 56 (ill.) – Sterling, Salinger 1967, p. 214 (ill.) – New York, The Metropolitan Museum of Art, 1972, p. 275 – Dunstan 1973, p. 44 (ill.) – Oakley 1981, p. 17, col. ill. on cover, pl. 18 – Ciaffa 1985, pp. 356-360, fig. 203 – Thomson 1988, pp. 110, 139, col. pl. 109 – Groom 2001, no. 85, pp. 250, 251 (col. ill.), 252.

This large decorative panel does not correspond to a commission and should probably be placed in the category of those experimental works that Vuillard made for himself - or for the Hessels, which comes to the same thing. He began work on it in the summer

of 1920 and first mentions it in his Journal for 23 July: 'don't go to Paris; sketch in the morning [of the] Clos Cézanne, reminiscences [of] old subject[,] Schopfer panels; sketch in the roses, Lucy[,] Marcelle and Fred; imagination fired up despite bad night; back for lunch with maman[,] happy to be with her; resolve to do something with my two sketches; after dithering[,] oil [and] tempera technique; preliminary pastel sketch[,] determine main lines[,] high spirits, return [to the] Clos Cézanne, more accurate sketch[,] proportions, details'.1 At an interval of more than twenty years, this panel with its inevitable plethora of flowers does indeed seem to hark back to the Schopfer panels of 1898 (VI-99.1 and 99.2) depicting a day of farniente at Villeneuve-sur-Yonne. The protagonists here are Lucy Hessel and Marcelle Aron. The artist, as he says, made sketches of his figures in the roses, but he also duplicated his observations with the aid of his Kodak. In a snapshot taken at the Clos Cézanne (ill.), Marcelle and Lucy are wearing the same housecoats that they have on in the large panel in the Metropolitan. There are indeed two figures in the painting. The superb, dark-haired apparition in



E. V., Alfred Athis Natanson, Marcelle Aron and Lucy Hessel in the garden of the Clos Cézanne, photograph. Private collection.

pink is none other than Marcelle Aron,² as is confirmed not only by preparatory sketches and photographs, but by some ten or so mentions of her in his Journal (29 October 1920: 'square up figure of Marcelle';3 9 October 1926: 'square up copy [of] head of Marcelle'4). Vuillard makes her appear younger and more beautiful than she was, transforming her into a kind of divine visitation embowered among rosebushes, just as statues of the Madonna adorned with a crown of flowers were once

known as a Ghirlandata. Lucy Hessel is rather harder to identify at first glance. Kneeling down to the left of centre, no doubt cutting back the roses, she is tucked away like a flower behind a screen of plants, her blue dress fragmented by an explosion of colour in the

Once again, then, Vuillard depicts a moment of intimacy between the two women he had earlier caricatured in Madame Aron's Salon (IX-176) and The Two Cousins (IX-179). Here he has them adopt the poses of a pantheistic Annunciation; the one kneeling, the other standing on a kind of terrace, they act out an ironic and disturbing 'sacra conversazione'. A preparatory photograph shows the villa of the Clos Cézanne from almost exactly the same vantage-point (see ill.). Immersing himself in the flowers enabled Vuillard to obtain astonishing close-up effects, something seldom seen in his photographs (he was still 'in the view',5 he noted in his Journal, when touching up the painting in 1935). The complex poetics of immersion whereby the tentacle-like vegeta-



E. V., preparatory photograph for The Clos Cézanne Garden at Vaucresson. Private collection.

tion overwhelms the figures and reconstructs them as emblems is distinctly reminiscent of the art of Odilon Redon. Vuillard was clearly haunted at the time by Redon (see The Kapferer Frieze, XI-208.1 to XI-208.7), whose manner of 'emblazoning' female figures, whether Venus or Pandora (see ill.), on an ornamental, Symbolist floral ground suspended in space he employs here. By 1920, of course, fin-de-siècle sensibility was remote from Vuillard's concerns, but the result is there: an irrepressible nature takes possession of the two women, and one cannot fail to be reminded of Józef Mehoffer's The Strange Garden (see



Odilon Redon, Pandora, . 1914, oil on canvas. The Metropolitan Museum of Art, New York.

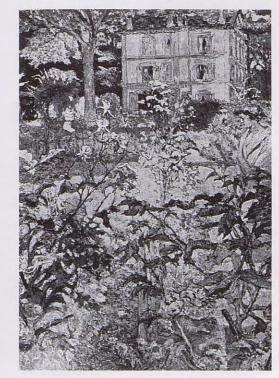
ill.), in which the Polish artist portrays his family surrounded by similarly lush vegetation, and in the foreground of which the notorious golden dragonfly flies menacingly out at the viewer. On 4 August, Vuillard decided 'to magnify [the] foreground', and from the manner in which the flowering shrubbery thrusts



Józef Mehoffer, The Strange Garden, 1903, oil on canvas. Museum Naradowe w Warszavie, Warsaw.

out at us we might indeed be looking at the garden at Vaucresson through 3-D spectacles. Vuillard began reworking the painting in 1926. On 31 May, he noted: 'unearth painting of the Clos Cézanne'; 6 and on 9 October: 'imagination dried up on the Clos C[é]z[anne]. [N]eed for some 'novelty' in [my] work, rather at a loss'. In the meantime, the painting had joined the collection of Jos Hessel, who gave it pride of place in his drawingroom at the Château des Clayes. An article on the Hessel collection at Les Clayes published in La Renaissance⁸ shows The Clos Cézanne Garden at Vaucresson in 1929 to have

been a very different painting from the one we know today (see ill.): Marcelle looks older and has glints of sunlight in her hair, and Lucy is all but invisible in the shrubbery. It must have been in 1935, therefore, that Vuillard further altered the painting, going against the flow of time by making Marcelle appear younger than she was. On 11 May 1935, he noted: 'touch up[, using] egg [emulsion at]



First state of the painting.

the Clos Cézanne'.9 On 16 June 1935, he once again stressed the parallel with the Schopfer panels: 'after [a] confused session reworking the Clos C[é]z[anne] became aware of a green impression[;] apart from [tonal] 'values' what makes something a success, what [-] colouring in the Bib[esco] panels, flash of insight into a great, balanced colour harmony [-] gives life [to a painting;] problems with C. Anet [panels]'.10 A further mention appears on 19 October: 'take the Clos C[é]z[anne] to my room[,] rummage through my old notes'.11 Few of his works better illustrate the former Nabi's steadfastness of inspiration and loyalty to his past. The atmosphere of this extraordinary Garden harks back to that of The Album (V-96.2) and to the work of Odilon Redon, albeit in a style that is deliberately less synthetic. This toiling away at a moment of remembered splendour is doubtless what touches us most today.

¹ E. V., Journal, 23 July 1920, III.6, fol. 51v.

Groom 2001, p. 251. Gloria Groom identifies her as Marcelle's niece, Madeleine Descorps (see XI-196), who was the same age as the young woman in the panel. We believed this, too, but the artist's Journal is categorical: it was her aunt.

E. V., Journal, III.7, fol. 19v.

4 Ibid., III.(S).E, fol. 63r.

⁵ Ibid., 1 Nov. 1935, IV.9, fol. 19v.

Ibid., III.(S).E, fol.20r. Ibid., fol. 63r.

8 Coolus 1930, p. 194.

9 E. V., Journal, IV.8, fol. 45v.

O Ibid., fol. 54r.

1 Ibid., IV.9, fol. 18r.

XI-53 Lucy Hessel in the Clos Cézanne Garden

1920-25 Glue-based distemper on paper, mounted on canvas, 70×42 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio - Sale, Nice, 11 April 1958 (no number) - Galerie André Romanet, Paris - The Pomeroy Galleries, San Francisco (California) - Jean-Claude Eger - Sale, Galerie Motte, Geneva, 29 April 1961, lot 247 (ill.) - Joseph L. Eichler, San Francsico – F. Herbert Hoover, San Francisco - Sale, Sotheby Parke-Bernet, New York, 2 May 1974, lot 127 (ill.) - Sale, Christie's, New York, 15 Nov. 1990, lot 240 (col. ill.) - Sale, Christie's, New York, 9 May 1991, lot 220 (col. ill.) - Sale, Christie's, New York, 25 Feb. 1992, lot 29 (col. ill.) - Sale, Hôtel Drouot, Paris, 25 Nov. 1992, lot 31 (col. ill.) - Current whereabouts unknown.

Description: A woman (Lucy Hessel) in a dark tailleur, standing with her chin raised, a hand on her hip and her left foot thrust forward in a theatrical pose, before the confused grey-green and brown foliage of the Clos Cézanne. Sunlight slanting down from the left dapples her figure and the garden path (suggested by the paper ground). (AC)







XI-55

XI-54 Madame Hessel in the Clos Cézanne Garden

1920-25 Glue-based distemper on canvas, 117 × 82 cm Signed, lower right: *E.V.* Current whereabouts unknown

Provenance: Private collection – Sale, Hôtel Drouot, Paris, 21 Nov. 1983, lot 77 (col. ill.) – Sale, Hôtel Drouot, Paris, 14 Nov. 1990, lot 83 (col. ill.) – Current whereabouts unknown.

XI-55 Madame Hessel Picking Flowers

1920-25 Glue-based distemper on paper, mounted on canvas, 52 × 49 cm Stamp 1, lower right Private collection, Switzerland

Provenance: Artist's studio – Private collection, Paris – Private collection, Switzerland.

Exhibitions: Tokyo, Wildenstein, 1974, no. 27 (ill.) – Lausanne, Vallotton, 1978-79, no. 11 (col. ill.) – Lausanne, 2000-01, no. 88.

Description: A garden seen in evening light, with a woman (Lucy Hessel) attired in brown and wearing a bright-blue scarf, leaning forward slightly at bottom left to pick some yellow flowers. At the centre of the composition is a mass of shrubbery dotted with small white highlights; on the right, a clump of red flowers that add a vivid note to an otherwise sombre-coloured ensemble. Grey sky. (AC)



XI-56

XI-56 Madame Hessel Sitting in the Clos Cézanne Garden

1920-25 Oil on canvas, 45.5 × 81.5 cm Stamp 1, lower right Private collection, United States

Provenance: Artist's studio – Jacques Dubourg, Paris – Otto Wertheimer, Paris – Alex Ball, New York, 1962 – Sale, Christie's, New York, 15 May 1979, lot 15 (col. ill.) – Private collection, Atlanta (Georgia).

Description: On the left is a woman in a pink dress (Lucy Hessel), sitting in a garden chair in a soft light. The flowerbed is green and dotted with red flowers; the edge of the house on the far right, grey. (AC)

XI-57 Women and a Child at the Clos Cézanne

1925 Glue-based distemper on canvas, 195 × 230 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio – Private collection, Paris – Sale, Palais Galliera, Paris, 11 June 1974, lot 42 (col. ill.), bought in – Sale, Hôtel Drouot, Paris, 24 June 1976, lot 6, bought in – Sale, Palais d'Orsay, Paris, 21 June 1978, lot 92 (ill.) – Sale, Drouot-Montaigne, Paris, 27 Oct. 1994, lot 15 (col. ill.) – Current whereabouts unknown.

XI-58 On the Doorstep

c. 1920
Oil on canvas, 99 × 69 cm
Stamp 1, lower right
Private collection, United States

Provenance: Galerie Bérard, Paris – Jacques Dubourg, Paris – Marquis de La Bégassière, Paris – E. J. Van Wisselingh, Amsterdam – Knoedler, New York – Private collection, United States, 1951.

Description: Three figures gathered around a green metal garden table on the edge of a verandah: to the right, a seated woman in a straw hat; next to her in the middle, a child perched on a chair; and, on the left, a young woman in a mauve dress, her face in shadow. The edge of an orange-striped awning hangs down along the top of the composition, and the greenery in the foreground is enlivened by a few red roses. (JS)





XI-5

1326



XI-60



XI-61

XI-59 On the Terrace of the Clos Cézanne

1920-25
Pastel on paper, 53 × 75 cm
Signed, lower right: *E Vuillard*Current whereabouts unknown

Provenance: Sale, Galerie Charpentier, Paris, 16 June 1959, lot 33 (ill.) – Current whereabouts unknown.

XI-60 In Front of the House at the Clos Cézanne

1920-24
Pastel on paper, 24 × 31 cm
Signed, lower right: *E Vuillard*Current whereabouts unknown

Provenance: Private collection, Paris – Sale, Sotheby's, London, 3 Dec. 1986, lot 416 (col. ill.) – Current whereabouts unknown.

Description: Three women seated in front of the pinkbrick and white-shuttered façade of the Clos Cézanne. At top right is the garden, with some rose bushes next to the steps. Luminous white sky. (AC)

XI-61 Madame Hessel Reading on the Terrace at the Clos Cézanne

1920-25
Pastel on paper, 24 × 34.5 cm
Signed, lower right: *E Vuillard*Current whereabouts unknown

Provenance: Paul Bianchini, New York, 1964 – Mrs Richard J. Bernard, United States – Sale, Sotheby's, New York, 11 May 1988, lot 112 (col. ill.) – Current whereabouts unknown.

Exhibition: New Haven, Yale, 1980, no. 9.



XI-62

XI-62 Madame Hessel in the Garden of the Clos Cézanne

1920-25
Pastel on paper, 23.8 × 30.8 cm
Stamp 1, lower right
Current whereabouts unknown.

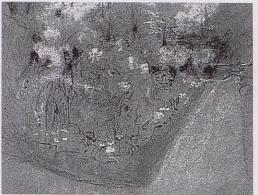
Provenance: Artist's studio – Sale, Hôtel Loudmer-Poulain, Paris, 24 Feb. 1980, lot 222 – JPL Fine Arts, London – Sale, Sotheby's, New York, 2 Oct. 1991, lot 12 (col. ill.) – Current whereabouts unknown.

Exhibition: Stuttgart, Kunsthaus Bühler, 1996, p. 59 (col. ill.).

XI-63 The Garden of the Clos Cézanne

1920-25
Pastel on paper, 22.8 × 30 cm
Stamp 3, lower right
Private collection, Italy

Provenance: Artist's studio – Galerie Berès, Paris – Private collection, Italy.



XI-63

XI-64 The Great Tree by the House

1920-25 Pastel on paper, 32.5 × 25 cm Stamp 1, lower left Private collection, France

Provenance: Artist's studio – Galerie de la Présidence, Paris, 1987 – Private collection, France.

XI-65 The Conservatory at the Clos Cézanne

1920-25 Pastel on paper, 24 × 31.5 cm Stamp 1, lower right Art market, Paris

Provenance: Artist's studio – Galerie de la Présidence, Paris, 1988.



XI-64

XI-66 The Garden Bench at the Clos Cézanne

1920-25
Pastel on paper, dimensions unknown
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Alfred Vallotton, Lausanne (Switzerland) – Current whereabouts unknown.



XI-66





XI-68

XI-67 Sunlight Effect in the Garden at the Clos Cézanne

1920-25 Pastel on paper, 25 × 27.5 cm Stamp 1, lower right Private collection

Provenance: Artist's studio – Sale, Hôtel Drouot, Paris, 22 June 1987, lot 207 (col. ill.) – Galerie de la Présidence, Paris – Private collection.

XI-68 In the Garden of the Clos Cézanne

1920-25 Pastel on paper, dimensions unknown Signed, lower right: *E Vuillard* Private collection

Provenance: Jacques Seligmann, Paris – Jos Hessel, Paris – Galerie Bellier, Paris – Private collection.

XI-69 Morning in the Garden of the Clos Cézanne (study)

1923 Glue-based distemper on paper, mounted on canvas, 73.5×69.5 cm Stamp 1, lower right Private collection

Provenance: Artist's studio - Private collection.

Exhibition: Paris, Charpentier, 1965, no. 156.

Bibliography: Salomon 1968, p. 150 (col. ill.).

Description: A broadly executed sketch for the following entry, with the reddish-brown paper showing through in places. The sky is blue and cloudy, and the shadows in the foreground are typical of the emphatic handling of the sketch as a whole. (JS)



XI-69

XI-70 Morning in the Garden, Clos Cézanne

1923-24; reworked in 1938 Glue-based distemper on canvas, 127 × 133 cm Signed and dated, lower left: *E. Vuillard* 1924 Private collection

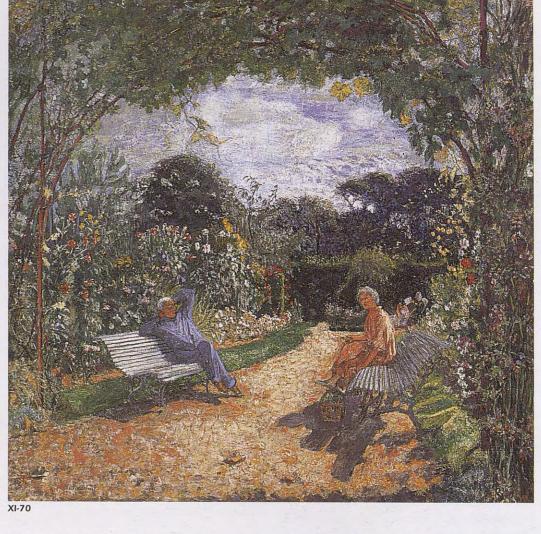
Provenance: Purchased from the artist by Jos Hessel, Paris, and Bernheim-Jeune, Paris (stock no. 24020, *Dans le jardin*), 10 Oct. 1924, 25,000 F – Jos Hessel acquired Bernheim-Jeune's share, 19 Dec. 1932 – Private collection.

Exhibitions: Paris, Bernheim-Jeune, 1925, no. 135 – Brussels, Le Centaure, 1930, no. 51 – New York, Seligmann, 1930, no. 28 – London, Lefevre, 1932, no. 19 (ill.) – Paris, Musée des Arts Décoratifs, 1937, no. 192 (ill.); 1938, no. 181 [*Jardin à Vaucresson*] – New York, French Pavilion, 1939, Group A, p. 5 – New York, Rosenberg, Jan. 1943, no. 8.

Bibliography: L'Art et les Artistes 38, no. 198, June 1939, p. 304 (ill.) – Salomon 1945, p. 110 (ill.) – Roger-Marx 1946a, pp. 159, 165 (ill.) – The Connoisseur, June 1947, p. 135 (ill.) – Schweicher 1949, pp. 71, 86 – Salomon 1961, pp. 144, 145 (col. ill.) – Salomon 1968, p. 151 (col. ill.) – Plaisir de France, no. 355, May 1968, p. 13 (col. ill.), fig. 5.

Description: Lucy Hessel was a perfect mistress of the house who was often sorely tested by the whims and business relationships of her husband. More than anything, however, it was the privacy of her own home that she loved. For much of the year, her garden was the focus of her loving care and attention. In the summer months, she would spend her mornings in the rose-garden depicted here, with her basket over her arm and her pruning-shears in her hand. The bouquets she prepared delighted Vuillard, whose compliments in turn gave her pleasure. Here, she is seen with Alfred Natanson. Hessel, in the background, is mulling over something, probably weighing up the odds on one of his 'outsiders'. The painting existed in two states, for, without altering its composition, Vuillard repainted the work ten years later. Though its open-air subject and bright colours link it to Impressionism, it differs from the latter in its style and its reasoned striving after form. Away from the 'motif' and relying solely on sketches which, however old they may have been, his experience as a painter enabled him to put to effective use, Vuillard recreated his earlier impressions of nature, investing the work with a fullness and depth that are sometimes lacking in more impromptu Impressionist canvases. (JS)

This dazzling composition got off to a flying start one fine morning in September 1923: 'beautiful weather, go early [to the] Clos



C[é]zanne. [D]elightful weather; Lucie and Fred on the Wallace [benches?], sketch in the sun, charming spectacle... [B]ack for lunch with maman, mind much preoccupied [with] morning impression, write. [P]ity I don't have large paper... Delacroix[,] ornamental understanding of flowers, ornaments in the studio. [U]ndertake small oil sketch[,] morning subject'. In several of Vuillard's snap-

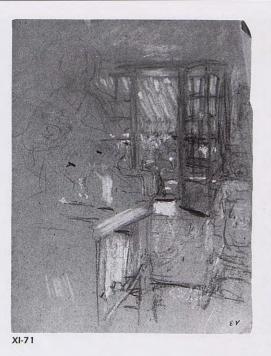


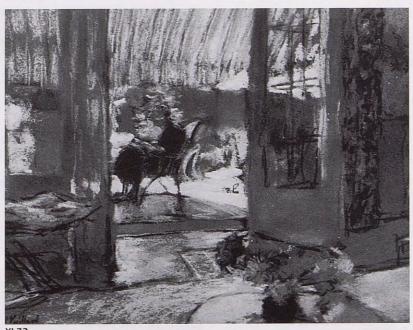
E. V., Alfred Natanson, Tristan Bernard, Marcelle Aron and Lucy Hessel at the Clos Cézanne, photograph. Private collection.

shots from this period, Alfred Natanson, Marcelle Aron and Lucy are gathered beneath the arbour of the Clos Cézanne (see ill.). In the painting, Vuillard simpifies the composition, making it more legible, transparent even. The preparatory sketch (see XI-69) faithfully records the pleasure the painter took in exercising his matchless technical virtuosity; the shadows on the ground recall the systems of compartmentalized brushstrokes of his Nabi period. 'Vaucresson, the clouds, their forms, their nature[,] take an objective interest in them for the first time, the raison d'être for their appearance, for their colours[,] tints[,] lights'.2 Vuillard reworked Morning in the Garden a year later, in September 1924.

¹ E. V., Journal, 2 Sept. 1923, III.(S).B, fol. 40v.-41r. ² Ibid., 14 Sept. 1923, III.(S).B, fol. 44v.-45r.

1330





XI-71 An Awning with Yellow Stripes

1920-25 Pastel on paper, 31 × 24 cm Stamp 4, lower right Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

Description: One of the glazed French windows standing open onto the verandah at the Clos Cézanne, with the orange-striped awning visible beyond. In the foreground are a wicker chair to the right and, to the left, a revolving bookcase behind which the sketchily rendered silhouette of a woman can be seen. (JS)

XI-72 The Drawing-Room Terrace at the Clos Cézanne

1920-25 Pastel on paper, 25 × 32 cm Signed, lower left: *E Vuillard* Private collection

Provenance: Artist's studio – Private collection.

Description: The drawing-room at the Clos Cézanne, its grey French windows standing open onto the verandah where a woman is seated in profile in a wicker chair beneath the orange-striped awning, reading. On a round table in the foreground is a vase of flowers suffused with orange light from the verandah. Brown-tinted paper. (JS)

XI-73 Reading at Vaucresson during the Evening

1920 Pastel on paper, 26 × 23 cm Signed and dated, lower left: E Vuillard | été 1920 Current whereabouts unknown **Provenance**: Private collection, Paris – Sale, Sotheby's, London, 25 June 1986, lot 315 (col. ill.) – Current whereabouts unknown.

Description: In the left foreground is an elderly woman (Marcelle Aron's mother, Madame Reiss), reading a newspaper; further back on the right, next to a fireplace set with a vase of flowers, a dark-haired young woman reading a book. A soft-focus study, with the paper strongly visible throughout. (JS)







XI-74 In the Drawing-Room of the Clos Cézanne

c. 1920 Pastel on paper, 21 × 28 cm Signed, lower right: *E Vuillard* Private collection, Italy

Provenance: Galerie César de Hauke, Paris – Marlborough Fine Art, London – Private collection, Pavia (Italy), 1974.

XI-76 Madame Miche Marchand at the Clos Cézanne, known as Woman Reading

1921 Glue-based distemper on cardboard, 71 × 50 cm Signed, lower right: *E. Vuillard* Private collection, Paris Provenance: Purchased from the artist by Jos Hessel, Paris, and Bernheim-Jeune, Paris (stock no. 23005, *La Liseuse*), 24 March 1922, 5,000 F – Georges Renand, Paris, 17 Feb. 1930, 125,000 F – Galerie Walter, Paris, 1945 – Private collection, Paris.

Exhibition: Cairo, Palais des Beaux-Arts, 1928, no. 342.

Bibliography: Chastel 1946, p. 94.

Description: At the centre of the composition is Madame Miche Marchand, seated on a beige couch in the drawing-room at the Clos Cézanne. Her head is seen in profile, bent over a book. Orange walls. (JS)

XI-75 Woman Reading Seen from Behind, Clos Cézanne

c. 1920
Pastel on paper, 33.5 × 26 cm
Signed, lower right: *E Vuillard*Private collection, Paris

Provenance: Comte de Ricci, Paris – Galerie Jacques Rodrigues, Paris – Private collection, Paris.

Description: A woman seen in a three-quarters profile from behind, sitting in an ochre and grey-green arm-chair touched with blue, reading. Next to her, a lamp with a bright-orange shade casts patches of orange light across her small hands and illuminates the mauve and green background. On the left is a fireplace with a vase standing on it. On the floor traces of orange denote a rug. The bistre-coloured ground of the paper creates a reddish harmony. (JS)

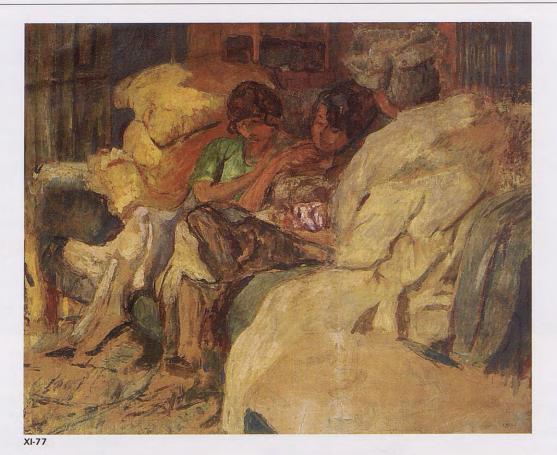


XI-75



XI-76

1332



XI-77 Three Women on a Couch at the Clos Cézanne

c. 1921
Glue-based distemper on paper, mounted on canvas backed on cradled panel, 106 × 130 cm

Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio – Beyeler, Basle – World House Gallery, New York – Sale, Sotheby's, London, 6 July 1960, lot 120, bought in – Sale, Palais Galliera, Paris, 15 June 1965, lot 162 (ill.), bought in – Sale, Galerie Motte, Geneva, 17 June 1966, lot 34 (ill.), bought in – Sale, Sotheby's, New York, 20 Nov. 1968, lot 58 (ill.) – Sale, Christie's, New York, 9 Nov. 1999, lot 275 (col. ill.) – Current whereabouts unknown.

Description: Wrapped in a light-beige house-coat, Madame Hessel is seen from behind in the right foreground. She is turned facing her cousin, Madame Tristan Bernard, and a young girl, both of whom have their eyes lowered over a book. Madame Tristan Bernard wears a belt with a pink ornament, and the young girl a green blouse. Daylight illuminates a heap of yellow cushions at top left and the arm of the couch. The faces are rendered in half-tones, with a single coloured highlight on the young girl's cheek. (JS)

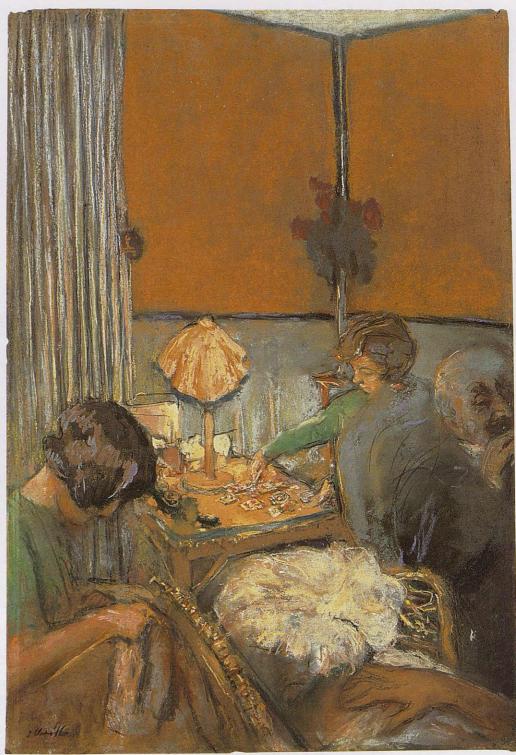
XI-78 Women in the Drawing-Room, Clos Cézanne

c. 1921
Pastel on paper, 23 × 30 cm
Signed, lower left: *E Vuillard*Current whereabouts unknown

Provenance: Private collection, France – Sale, Palais des Congrès, Versailles, 27 Nov. 1977, lot 81 – Current whereabouts unknown.







XI-79

XI-79 The Game of Patience

c. 1921
Pastel on ochre paper, mounted on cardboard, 63 × 43 cm
Signed, lower left: *E Vuillard*Art market, Montreal (Canada)

Provenance: Léopold Marchand, Paris – Jean Wahl, Paris – Mouradian et Vallotton, Paris – Adams Brothers, London – Private collection, Great Britain – The Mayor Gallery, London – Sale, Christie's, London, 19 June 1964, lot 92 (col. ill.) – Harry Sjiro, New Orleans (Louisiana) – Hirschl & Adler, New York – Acquavella, New York – Fletcher Jones, United States – Sale, Christie's, London, 27 June 1972, lot 38 (ill.) – Sale, Christie's, London, 2 Dec. 1975, lot 176 (ill.) – Sale, Christie's, London, 28 June 2000, lot 19 (col. ill.) – Galerie Landau Fine Art, Montreal

Exhibition: Paris, Musée des Arts Décoratifs, 1938, no. 231.

Bibliography: Roger-Marx 1946a, p. 81 – *Art News* 63, no. 3, May 1964, p. 3 (ill.) – *The Burlington Magazine*, 106, no. 734, May 1964, p. XXV (ill.).



XI-80 Madame Hessel Sewing in the Small Drawing-Room at Vaucresson

1921-25 Glue-based distemper on paper, 68×53 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio – Arthur Tooth & Sons, London - Walter Landau, Toronto (Ontario) - Sale, Sotheby's, London, 28 June 1961, lot 125 (ill.) -Arthur Tooth & Sons, London - Sale, Sotheby's, New York, 19 May 1966, lot 35 (ill.) - Weintraub Gallery, New York - Sale, Christie's, New York, 3 Nov. 1981, lot 38 (col. ill.) - Sale, Sotheby's, New York, 16 May 1984, lot 347A (col. ill.) - Current whereabouts unknown.

Exhibition: London, Tooth & Sons, 1961, no. 23

Description: Sitting on a chair at the centre of the composition is Madame Hessel, wearing a mauve dress, her face bent over the book she is holding in her hands. On the left is a revolving bookcase with a lamp on top of it, next to a fireplace adorned with a large bouquet the greenery of which blends in with the ceiling. There is a yellow cushion on the couch in the background; the wall is orange-red, the door grey. (JS)



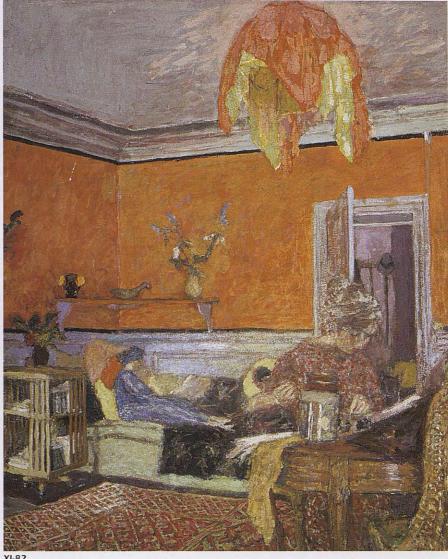
XI-81 Madame Hessel on a Couch at the Clos Cézanne

1921-25 Glue-based distemper on paper, mounted on canvas, 112 × 100 cm Stamp 1, lower right Musée d'Art Moderne, Troyes (France), MNPLD 10

Provenance: Artist's studio – Renou et Colle, Paris - Pierre Lévy, Troyes (France) - Musée d'Art MoExhibitions: Paris, Knoedler, 1965, no. 38 – Troyes, Hôtel de Ville, 1976, no. 118 (ill.).

Bibliography: Goetz, Gentry 1991, p. 38 (col. ill.).

Description: Two groups of figures lit by a ceiling-lamp and other sources of light scattered about the room. In the foreground, sitting on a large sofa and conversing with a woman on the right from whom she is sepa-rated by a red cushion, is Madame Hessel, her lightcoloured dress bathed in light from a standing lamp with a dome-shaped yellow shade on the far left. On a lamp shelf is a brightly coloured pot of geraniums that acts as a focus for the warm colours of the painting; in the background is a second group of figures playing cards at a brown table surrounded by dark-green plants. The walls are red; the door and curtains to the right, grey.



XI-82 In the Small Drawing-Room at the Clos Cézanne

1921-25 Glue-based distemper and pastel on paper, mounted on canvas, 97.5 × 79.5 cm Stamp 1, lower right Private collection

Provenance: Artist's studio - Private collection.

Bibliography: Salomon 1953, pp. 58, 60.

Description: The sitting-room at the Clos Cézanne, with the large orange and yellow ceiling-lamp. In the right foreground is a woman in a red dress, sitting at a table, sewing; on the yellow sofa in the background, a woman in blue, with an orange cushion tucked behind her head and her feet resting on a black fur rug. In the right background, a grey door stands open onto a room rendered in vivid purple half-tones. Glints of daylight on the box on the table, the revolving bookcase, the sofa and the vivid green wainscotting. The orange walls shade into red on the left; the ceiling is

Exhibitions: New York, The Metropolitan Museum of Art, 1963, no. 84 – New York, Wildenstein, Oct.-Nov. 1964, no. 53 (ill.).

XI-83 Marcelle Aron and Lucy Hessel in the Small Drawing-Room at the Clos Cézanne

1921-25 Glue-based distemper on paper, mounted on canvas, 81×65 cm Stamp 1, lower right Private collection, United States

Provenance: Artist's studio - Martin Fabiani, Paris, 1942 - Wildenstein, New York - Werner E. Josten, New York - Josten sale, Sotheby's, New York, 11 May 1977, lot 40 (col. ill.) - Private collection, Con-





XI-84 Around the Table at the Clos Cézanne

1921-25 Pastel on paper, 25 × 26 cm Signed, lower right: *E Vuillard* Private collection, Paris

Provenance: Tristan Bernard, Paris – Private collection, Paris.

Description: From left to right: André Picard, Madame Tristan Bernard and Alfred Athis Natanson. A vivid composition, with the orange shade of the ceiling-lamp standing out in a ragged arabesque along the top. (JS)

XI-85 The Table at the Clos Cézanne

1921-25 Glue-based distemper on paper, mounted on hardboard, 50 × 73 cm Stamp 1, lower right Muskegon Museum of Art, Muskegon (Michigan), Acc. No. 1975.26 Provenance: Artist's studio – Private collection – Cadby-Birch Gallery, New York, 1953 – Hammer, New York – Franck W. Packard, New York – Sale, Sotheby's, New York, 22 Oct. 1975, lot 133 (col. ill.) – L. C. and Margaret Walker Foundation, United States – Gift from the Walker Foundation to the Muskegon Museum of Art, Muskegon, Dec. 1975.

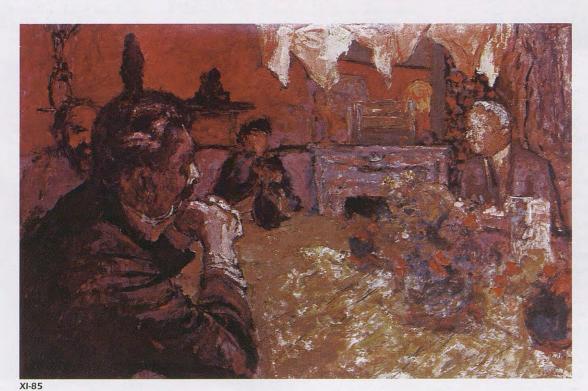
Exhibitions: London, Wildenstein, June 1948, no. 46 [Evening at 'Clos Cézanne'] – Paris, Charpentier, 1948, no. 80 – Basle, Kunsthalle, 1949, no. 179 – New York, Cadby-Birch, 1954.

Bibliography: Art News 53, no. 3, May 1954, p. 59 (ill.).

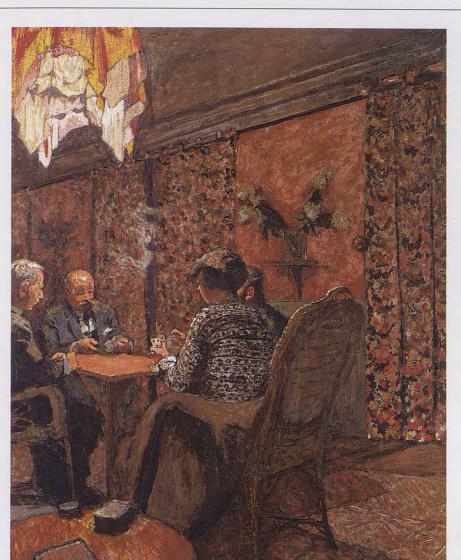
Description: Tristan Bernard, André Picard and Alfred Athis Natanson seated around a table, conversing. In the background is a fireplace mirror in which the ceiling-lamp and the other end of the room are reflected. The jagged orange fringe of the lampshade hangs down at top right, and the lamplight strikes the centre of the large table and some bright red flowers. It also falls across the nose and hands of Picard in the left foreground and the face of Alfred Natanson, while the figures in the background remain in red shadow. Red walls, mauve decor. (JS)

XI-86 The Game of Bridge at the Clos Cézanne

1923 Glue-based distemper on canvas, 100 × 76 cm Signed, lower right: *E. Vuillard* Current whereabouts unknown



1338



XI-86

Provenance: Dr Jacques Soubies, Paris, c. 1936 – Jos Hessel, Paris, c. 1938 – Private collection, France – L. P. B. sale, Hôtel Drouot, Paris, 20 Dec. 1957, lot 38 (ill.) – Jacques Salomon, Paris – E. J. Van Wisselingh, Amsterdam – Private collection, Netherlands – Sale, Christie's, London, 1 Dec. 1986, lot 22 (col. ill.) – JPL Fine Arts, London – Private collection – Sale, Sotheby's, London, 30 Nov. 1993, lot 55 (col. ill.) – Current whereabouts unknown.

Exhibitions: Paris, Rosenberg, 1936, no. 33 – Paris, Musée des Arts Décoratifs, 1938, no. 169 – Albi, Musée Toulouse-Lautrec, 1960, no. 69 (ill.) – Paris, Durand-Ruel, 1961, no. 58 – Hamburg-Frankfurt-Zurich, 1964, no. 76 (ill.) – Recklinghausen, Städtische Kunsthalle, 1967, no. 207 (ill.) – Munich, Haus der Kunst, 1968, no. 108 (ill.) – Paris, Orangerie, 1968 (not in cat.) – London, Royal Academy, 1969, no. 157 – Salzburg-London, 1991, no. 20 (col. ill.) – Glasgow-Sheffield-Amsterdam, 1991-92, no. 96, p. 71 (ill.).

Bibliography: Roger-Marx 1946a, p. 81– Art News 60, no. 4, summer 1961, p. 23 (ill.) – Salomon

Cézanne, Hessel acquired a property at Vaucresson that would thereafter be known as the Clos Cézanne. In the summer, the Hessels put their friends up there, most of whom were Jos Hessel's gaming partners. The guests here are Alfred Natanson, Marcelle Aron and Tristan Bernard (of whom only the ear and the tell-tale parting in the hair are visible). The idea of painting cardplayers never entered Vuillard's mind: his sole aim is to identity himself as closely as possible with the object of his gaze. He thus conveys the quasi-religious silence of a game of bridge, simply by capturing the figures in lifelike poses. (JS)

Description: In 1920, in exchange for a painting by

XI-87 The Game of Poker at Vaucresson

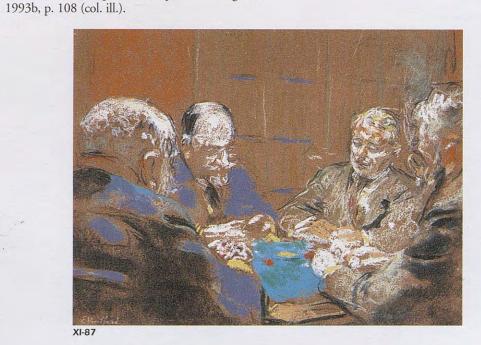
1923

Pastel on paper, 25.5 × 33 cm Signed, lower left: *E Vuillard* Private collection, Switzerland

Provenance: Alfred Athis Natanson, Paris – Herbert Kenmore, New York – JPL Fine Arts, London – Private collection, Switzerland.

Exhibitions: Paris, Musée des Arts Décoratifs, 1937, no. 1433 – Albi, Musée Toulouse-Lautrec, 1960, no. 102.

Description: Seated around the green baize gaming-table can be seen, from left to right: Jos Hessel (from behind), Maréchal with his black goatee and moustache, Alfred Athis Natanson and Tristan Bernard. Light from the ceiling-lamp (not shown) tints the players' hands orange, their shirt cuffs yellow. In the background, faint blue lines on the orange wall indicate glazed double doors. Salmon-pink paper. (JS)



1339

1968, p. 149 (col. ill.) – Preston 1971, p. 44, fig. 60

- Thomson 1988, p. 150, col. pl. 122 - Cogeval



XI-88 Madame Hessel Arranging **Flowers**

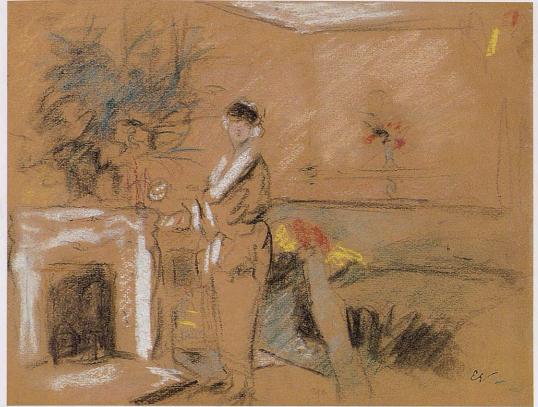
1921-25 Pastel on paper, 30 × 25 cm Signed, lower right: E Vuillard Private collection

Provenance: Raphaël Gérard, Paris – Dr Tissier, Paris - Private collection.



E. V., Lucy Hessel photograph, 1921-25. Private collection.

Vuillard took several snapshots in which Lucy is portrayed as a kind of madonna of the rosegarden at Vaucresson, dressed in a 'neobayadère', Poiret négligé and a ludicrous headband (see ill.). The painter, in this respect, was a true witness to his age and to the inevitable passing of fashions.



XI-89 Lucy Hessel in the Drawing-Room at the Clos Cézanne

c. 1921-25 Pastel on paper, 24.1 × 31.8 cm Stamp 5, lower right Private collection, United States

Provenance: Artist's studio – Private collection – Sam Salz, New York - Private collection, New York - Sale, Sotheby's, New York, 14 May 1998, lot 400 (col. ill.), bought in.

XI-90 Madame Hessel Reading

1921-25 Pastel on paper, 28 × 20 cm Signed, lower right: E Vuillard Georg Waechter Memorial Foundation, Vaduz

Provenance: Jos Hessel, Paris - Sale, Palais Galliera, Paris, 13 March 1961, lot 22 (ill.) – A. P. Waechter; Georg Waechter Memorial Foundation, Vaduz.

Exhibition: Paris, Musée des Arts Décoratifs, 1938, no. 246.

XI-91 Lucy Hessel with a Black Velvet Ribbon

1921-25 Oil on cardboard, 43 × 42 cm Signed, lower right: E Vuillard Private collection, Great Britain

Provenance: Armand Dorville, Paris – Dorville sale, Hall du Savoy, Nice, 24-27 June 1942, lot 397 (ill.) - Sale, Hôtel Drouot, Paris, 24 April 1947, lot 71 (ill.) – The Leicester Galleries, London – Captain Richard A. Peto, Isle of Wight (Great Britain) – Arthur Tooth & Sons, London – Private collection, Great Britain, 1968.

Exhibitions: Stockholm, Galerie d'Art Latin, 1948, no. 7 - London, O'Hana, 1958, no. 83 - Plymouth, City Museum, 1960, no. 86.

Bibliography: *Arts*, no. 110, 11 April 1947, p. 6 (ill.) – Chastel 1954, p. 47 (ill.).

Description: Three-quarters view of Lucy Hessel sitting in an armchair in the drawing-room at Vaucresson, the elbow of her left arm propped on the arm of the chair and her hand cupped beneath her chin. Her dress is brown with light-coloured facings, and she has a matching plaid shawl of some kind draped over her shoulders. On the left are a lamp with a lemon-yellow shade and the fireplace with a vase of purple flowers standing on the mantelpiece. A glint of daylight from a window on the right is reflected in the mirror. Redochre background with pale-grey wooden panelling. (JS)









XI-92 Lucy Hessel in the Boudoir at the Clos Cézanne

1924 Oil on cardboard, mounted on cradled panel, 28×53.3 cm Signed, lower right: E Vuillard Current whereabouts unknown

Provenance: Jos Hessel, Paris - Georges Renand, Paris - Jacques Blot, Paris - André Weil, Paris - Private collection - Sale, Christie's, London, 9 Dec. 1960, lot 60, bought in - Sale, Christie's, New York, 10 Nov. 1994, lot 197 (col. ill.) - Current whereabouts unknown.

Exhibitions: Zurich, Kunsthaus, 1932, no. 175 -Paris, Carré, 1942, no. 11.

Bibliography: Bernard 1930, p. 26 (ill.) - The Burlington Magazine 102, no. 692, Nov. 1960, p. VI (ill.) - Art News 59, no. 8, Dec. 1960, p. 2 (ill.).

'Promise to make a painting[, a] quick oil sketch[,] of Lucy in white, [with the] printed fabric.'1 The painter helped his lifelong friend make her white hair into an expression of beauty. A photograph taken the same year (see ill.) shows Lucy parting the heavy cur-



E. V., Lucy Hessel in the boudoir at the Clos Cézanne, Vaucresson, 1924, photograph.

tains of the boudoir window, like some elegant society lady by Alfred Stevens or James Tissot, awaiting an admirer. Here, she is seen dressed in a white négligé and a Mata-Haristyle headband, presiding like a latter-day Madame Pompadour over her boudoir decorated with its rose-pattern printed fabric. The portrait, moreover, is of the 'multi-faceted' variety popular among Symbolist painters one thinks of Maurice Denis' Portrait of Yvonne Lerolle.2 The wardrobe mirror in the background and a second oval mirror on the right perpetuate Madame Hessel's presence in space and take the same delight in the play

of reflections that we find in certain early works (see The Floral-Pattern Dress, 1891, IV-3). On 2 May 1924, the artist noted in his Journal: '[in the] afternoon go upstairs to rework little picture of Lucy[,] better grasp of the effect[, feel] somewhat restored'.3

¹ E. V., Journal, 31 May 1924, III.9, fol. 12v.

² Maurice Denis, Three Views of Yvonne Lerolle, 1897, oil on canvas, 170×110 cm, priv. coll.

³ E. V., Journal, 31 May 1924, III.9, fol. 12v.

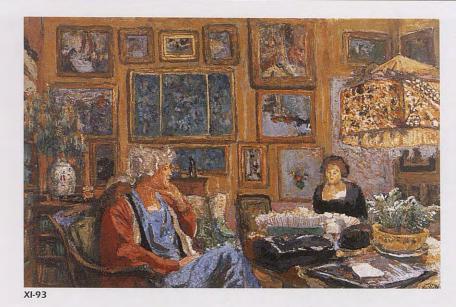
XI-93

Lucy Hessel and Jeanne Raphaël in the Smoking-Room, Rue de Naples

Tempera on cardboard, 48 × 73.5 cm Signed, lower right: E. Vuillard Current whereabouts unknown

Provenance: Purchased from the artist by Jos Hessel, Paris, and Bernheim-Jeune, Paris (stock no. 21999, Conversation dans le salon), 24 March 1920 - Bernheim-Jeune, Paris, sold his share to Jos Hessel, Paris, 2 May 1932, 14,100 F - Silberman, New York, c. 1949 - Max Miller, New York - Knoedler, New York - Henry Ford II, Grosse Pointe (Michigan) - Ford sale, Christie's, London, 2 Dec. 1966, lot 60 (col. ill.), bought in - Ford Estate sale, Sotheby's, New York, 12 Nov. 1990, lot 22 (col. ill.) -Current whereabouts unknown.

Exhibitions: Zurich, Kunsthaus, 1932, no. 174 -Paris, Petit Palais, 1937, salle 15, no. 22 [Sous la



1949, p. 283 (ill.); no. 4, Winter 1949, p. 379 (ill.).

Description: Seated in profile on the left is Lucy Hessel dressed in a house jacket trimmed with black. She is conversing with a woman (Jeanne Raphaël) seen fullface, seated at a table beneath the ceiling-lamp on the

Bibliography: Art Quarterly 12, no. 3, Summer right. On the walls are paintings by Redon, Laprade and Bonnard. (JS)

XI-94 Jos Hessel in Front of the Wireless, Rue de Naples

c. 1920-22 Oil on cardboard, 54×52 cm Signed, lower left: E Vuillard Private collection

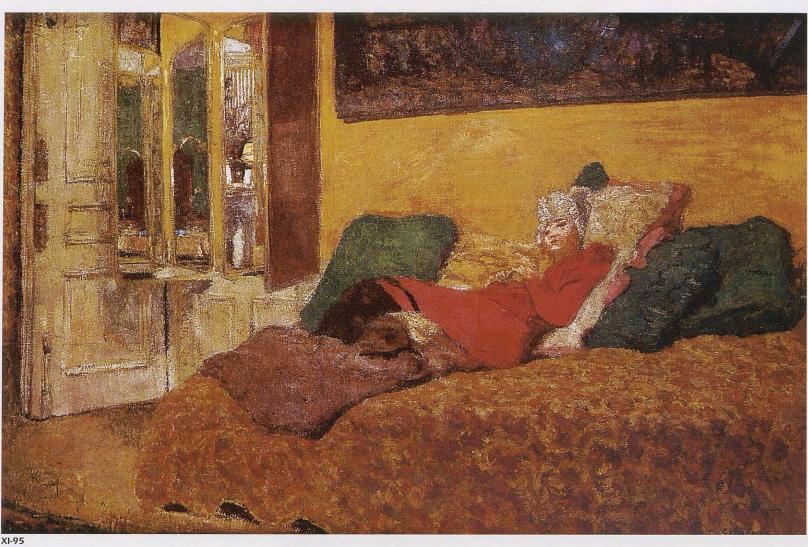
Provenance: Jos Hessel, Paris, c. Oct. 1925 - Private collection.

Exhibitions: Zurich, Kunsthaus, 1932, no. 176 -London, Tooth & Sons, 1934, no. 24 - Paris, Rosenberg, 1936, no. 37 - London, Rosenberg & Helft, 1937, no. 16.

Bibliography: Bernard 1930, p. 27 (ill.) – Salomon 1961, p. 157 (ill.).

Description: Evening impression of the drawing-room in the rue de Naples, lit by electric light. To the right is Lucy Hessel, standing with her hands on the back of an Empire armchair; to the left, Jos Hessel tuning the wireless. Paintings decorate the walls, and the drawn curtains at the far end of the room are yellow. (JS)





XI-95 Lucy Hessel Reclining on a Couch, Rue de Naples

1919-20 Glue-based distemper on canvas, 49.5 × 72 cm Signed, lower right: *E Vuillard* Private collection

Provenance: Purchased from the artist by Jos Hessel, Paris and Bernheim-Jeune, Paris (stock no. no. 22375, *Alice couchée*), 6 Nov. 1920, 5,000 F – Arthur Tooth & Sons, London, 21 June 1934, £500 – Dr Walter Flechter, Great Britain, 1938 – Wildenstein, New York, 1951 – Ernesto Vallenilla, Venezuela and United States – Sale, Sotheby's, New York, 20 May 1982, lot 236 (col. ill.) – Sale, Sotheby's, New York, 11 May 1987, lot 56 (col. ill.), bought in – Galerie Bellier, Paris – Sale, Hôtel Drouot, Paris, 6 Dec. 1992, lot 11 (col. ill.), bought in – Private collection, 1994.

Exhibitions: London, Tooth & Sons, 1934, no. 20 (ill.) – Norwich, Castle Museum, 1938, no. 41 –

Cincinnati, Art Museum, 1951 – Houston, Shamrock Hotel, 1952, no. 73 (ill.) – Denver, Art Museum, 1956, no. 50 – Paris, Bellier, 1988, no. 67 (col. ill.) – Lyons-Barcelona-Nantes, 1990-91, no. 136, p. 180 (col. ill.).

Bibliography: Cogeval 1993b, pp. 103 (col. ill.), 106.

Description: Lucy Hessel reclining on a couch in her room in the rue de Naples, her face reflected in a three-panelled mirror on the left. Previously mistitled 'Alice reclining'. (JS)

'I don't do portraits, I paint people in their homes', Vuillard would say. Here, the relaxed, indolent pose of Lucy Hessel comfortably ensconced on her couch is perfectly in keeping with the detailed presence of the objects surrounding her, making the atmosphere of the room even more like that of an eighteenth-century boudoir. The mirror on the left, with its scattered reflections of the drawing-room at night; the Bonnard painting hanging on the wall; and, more than any-

thing, the warm palette of red, orange and gold underscores the luxury and indolence of life at the Hessel home, that Vuillard enjoyed to the full but also liked to poke fun at from time to time.

Madame Hessel and Romain Coolus, known as The Green Screen

1920; reworked in the 1930s Glue-based distemper on canvas, 90 × 55 cm Signed, lower right: *E Vuillard* Private collection, United States

Provenance: Purchased from the artist by Jos Hessel, Paris and Bernheim-Jeune, Paris (stock no. 22002, *L. Romain Coolus*), 24 March 1920 – Hessel's share bought by Bernheim-Jeune, Paris, 20 Oct. 1936, 15,000 F – Piaggi, 13 May 1941, 60,000 F – Fritz and Peter Nathan, Zurich (Switzerland) – Arthur Lehman, New York, 1957 – John L. Loeb, New York, 1961 – Matthew Bronfman, New York – Private collection, United States.

Exhibitions: Zurich, Kunsthaus, 1932, no. 172 (ill.) [Romain Coolus] – London, Tooth & Sons, 1934, no. 17 – Pittsburgh, Carnegie, 1934, no. 169 – Paris, Musée des Arts Décoratifs, 1938, no. 167 – Paris, Bernheim-Jeune, 1938, no. 62 – Amsterdam, Stedelijk Museum, 1939, no. 36 – New York, The Metropolitan Museum of Art, 1958, no. 145; Summer 1960, no. 132; 1961, no. 108; 1962, no. 104; 1966, no. 203.

Bibliography: Roger-Marx 1946a, p. 97 (ill.) – Schweicher 1955, pl. 43 – Virch 1965, pp. 78, 79 (ill.).

Description: On the left is Madame Hessel stretched out on a sofa in her room in the rue de Naples, her head buried in a cushion. The lamp on her bedside table throws curious patterns of light about the shadowy room, defining the folds of the blanket, playing about the wall, slanting across the corner of a picture-frame, cutting out a bright rectangle at the top of the door (the lower part of which lies in the shadow cast by the folding-screen, on which a sewing-bag is hung), striking the carpet, highlighting the cornice and delicately shading the profile of Coolus (seated on the arm of a chair on the right). Stretched out on the rug in the centre foregound is a large dog. (JS)

XI-97 Lucy Hessel Sleeping on a Couch

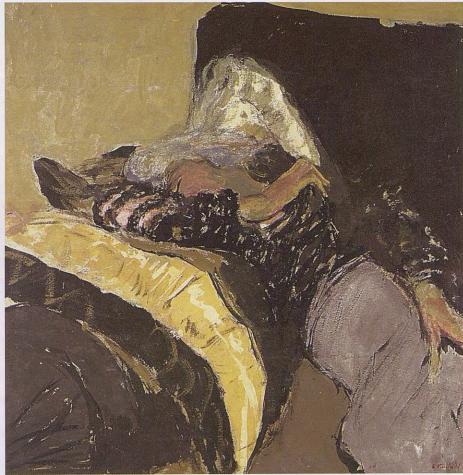
c. 1920 Glue-based distemper on paper, mounted on canvas, 57 × 57 cm Stamp 1, lower right Art market, Paris Provenance: Artist's studio – Renou et Poyet, Paris – Arthur Tooth & Sons, London, 1955 – Sir Chester Beatty, Dublin – Trustees of the Helen Gertrude Chester Beatty Will Trust – Sale, Sotheby's, London, 25 June 1991, lot 12 (col. ill.) – Galerie Hopkins-Thomas-Custot, Paris.

Exhibitions: London, Tooth & Sons, 1955, no. 23 (ill.); April-May 1969, no. 3 (ill.) [*Le Divan*, c. 1910] – St. Tropez-Lausanne, 2000-01, no. 72, p. 124 (col. ill.) – Munich-Hamburg, 2001-02, no. 6., p. 61 (col. ill.).

Description: Lucy Hessel in a pink and black-striped blouse and mauve skirt, resting on a couch with a brown and yellow blanket pulled over her and her right arm folded over her head. The bright yellow silk stands out sharply amid the half-tones, and there are highlights on her hands and behind the black ribbons of her blouse.







XI-97





XI-98 Jos Hessel Unwell

Glue-based distemper on cardboard, mounted on canvas, 47 × 63.5 cm Current whereabouts unknown

Provenance: Jos Hessel, Paris - Sale, Galerie Charpentier, Paris, 1 June 1956, lot 176 - Sale, Hôtel Drouot, Paris, 29 May 1957, lot 158 (ill.) - Sale, Christie's, London, 9 July 1965, lot 92 (ill.) - Sale, Sotheby's, London, 7 Dec. 1978, lot 541 (ill.) - Current whereabouts unknown.

XI-99 Madame Hessel and Reine Natanson, Rue de Naples

Pastel on paper, 28 × 28.3 cm Signed, lower left: E. Vuillard Private collection

Provenance: Jos Hessel, Paris - Private collection -Sale, Sotheby's, London, 12 June 1963, lot 51 (ill.), bought in - Sale, Palais Galliera, Paris, 7 June 1973, lot 20 (ill.), bought in.

Exhibitions: London, Tooth & Sons, 1934, no. 33 - Paris, Musée des Arts Décoratifs, 1938, no. 245.

XI-100 Lucy Hessel

1924 Oil on canvas, 90×63 cm Signed and dated, lower right: E Vuillard 24 Private collection

Provenance: Jos Hessel, Paris - Private collection.

Exhibitions: Paris, Musée des Arts Décoratifs, 1925, no. 151 - New York, Seligmann, 1930, no. 25 -Paris, Petit, 1930, no. 65 – Zurich, Kunsthaus, 1932, no. 177 (ill.) - London, Tooth & Sons, 1934, no. 13 - Paris, Durand-Ruel, 1936, no. 76 - Warsaw, Narodowe, 1937, no. 88 (ill.) - Paris, Musée des Arts Décoratifs, 1938, no. 182 - New York, French Pavilion, 1939, Group A, p. 5 – New York, Rosenberg, Jan. 1943, no. 9 - New York, American British Art Center, 1944, no. 21 (ill.).

Bibliography: Bernard 1930, p. 20 (ill.) – George 1938a, p. 36 (ill.) - Roger-Marx 1945b, p. 3 (ill.) - Salomon 1945, p. 50 - Roger-Marx 1946a, pp. 27 (ill.), 90, 94-95; 1946c, p. 377 (ill.); 1948c, p. 20, pl. 53 - Schweicher 1949, pp. 98-100 - Salomon 1953, p. 101; 1961, p. 159 (ill.); 1968, p. 161 (ill.) - Le Spectacle du monde, no. 72, March 1968, p. 109 (ill.) - Exhib. cat., Toronto-San Francisco-Chicago, 1971-72, no. 90 (ill.) - Daniel 1984, p. 288, fig. 105 - Ciaffa 1985, pp. 349-351, 364, fig. 197.

Description: Lucy Hessel in a low-necked, black and white leaf-pattern dress, seated with her arms folded over a table in the sitting-room of the rue de Naples. On the table are a vase of flowers, a Persian dish and a book lying open at a self-portrait by Courbet. The room is brightly lit by electric light. Behind Lucy, are the wireless and a set of ochre-coloured wooden bookshelves; Jos Hessel is seated on the sofa. The walls are hung with paintings by Bonnard (Le Triptyque des Rues), Vuillard and Roussel. (JS)

On the wall of the library and smoking-room in the rue de Naples we recognize the Bonnard triptych, The Ages of Life.1 As is so often the case, Vuillard portrays his companion in the immediate foreground of the picture and her husband in the background. An 'official' studio portrait of the Hessel couple (see ill.),



The Hessels, c. 1920. photograph, Desgranges. Private collection

accurately conveys Lucy's imperial demeanour, as well as providing a more balanced picture of the relationship between husband and wife. On 15 April 1924, Vuillard noted with amusement in his Journal: 'at Lucy's, who has had her hair curled [with] electric [tongs]';2 at the end of the war, Lucy decided she would no longer hide her white hair and would even make a show of it. All through May 1924, Vuillard laboured over the motifs of her dress, accustomed as he was to rendering details in the more fluid medium of distemper. The moiré effects call to mind Renaissance models, official portraits in which luminous silk gowns are encrusted with gems, the finest

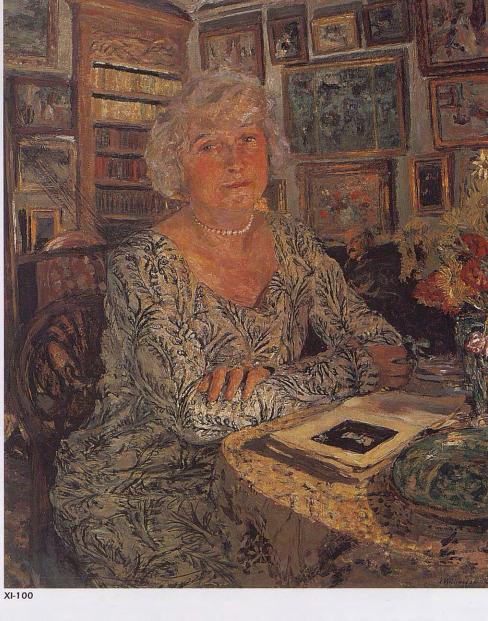
example of this being Bronzino's Duchess Eleanora and Her Son (see ill.). As we know, the sumptuous robes worn by these reigning princesses were so heavy that they could only



Angelo di Cosimo, called II Bronzino, Portrait of Eleonora of Toledo with Her Son Giovanni, c. 1545, oil on hardboard. Galleria degli Uffizi,

be worn for official portraits; no lesser precedent was required in paying vigorous tribute to the artist's lifelong companion. The composition was to be his last real *portrait* of Lucy before the emaciated figure depicted in the winter of her life (Madame Hessel in the Grounds at Les Clayes, Winter, XII-425). On 22 April 1925, the painter noted: 'Miquen's justified criticism apropos the excessive wideness of Lucy's jaw'. 3 And Claude Roger-Marx is rightly rapturous about the humble means brought into play to create such a feast of colour: 'The brushwork used for the ornaments of the charming, richly brocaded fabric has nothing fastidious about it. The evening light, which is diffused, one senses, by a reflector, acts like a spell, without accentuating the projecting areas or lapsing into mawkishness. As in Renoir's The Box ('La Loge'),4 it is a light not copied but transposed, an equivalent of evening regained in daytime. Everything here, in fact, is regained, in the Proustian sense of the word, everything springs from memory, from a thousand memories compounded around a loved-one and a favourite pose'.5

Lucy's love-affair with Vuillard had grown more settled for some time now. As a result, she probably turned a blind eye to the artist's infatuation with Lucie Belin, viewing it as short-lived (see Lucie Belin's Smile, X-45). The arrival of Juliette Weil on the scene, on the other hand, seems to have set the cat among the pigeons. Lucy suffered from feeling less young and less educated than her rival. In an undated letter probably penned in 1924 – the year of the present portrait – she complains



as a young woman betrayed by her lover: 'Monday evening, 11 o'clock[.] In my bed. What a shame, my darling, that the last quarter of an hour spoiled the other quarter hours at the Beau Site! On arriving back home, I wanted to send you a telegram, then I resisted, and I can no longer resist writing to you, though I am still very annoyed with you for the way you act with me... We have very different ways of thinking about the subject on which we disagree, I will never accept your reasons... He [Jos] nevertheless found me very jumpy... I am annoyed by the way you act towards me. All in all, you are perfect for your new girlfriend and much less so with me. All this annoys me, gets on my nerves. I don't

want to think about it any more, and I do still think about it, and I am going to end this note for I can feel that I am going to say some very unpleasant things to you. With love[,] Lucy'.6

Even if mutual respect and habit now prevail between this old couple, Vuillard is still capable of making Lucy jealous.

Pierre Bonnard, The Ages of Life, 1896, oil on canvas, 73 × 110

² E. V., Journal, 15 April 1924, III.(S).C, fol. 60r.-v.

Ibid., III.(S).D, fol. 45v.

Pierre-Auguste Renoir, The Box (La Loge), 1874, oil on canvas, 80 × 63.5 cm, Courtauld Institute, London

Roger-Marx 1946a, p. 95. Letter sent from the Royal-Deauville hotel by Lucy Hessel to E. V. [1924?], Salomon Archives.



XI-101

XI-101 Alain Weil

1922-23 Pastel on paper, 24 × 31 cm Signed, lower right: *E Vuillard* Private collection

Provenance: Dr and Mme Prosper-Émile Weil, Paris – Private collection.

Exhibition: Paris, Musée des Arts Décoratifs, 1938, no. 233.

XI-102 Juliette Weil and Her Children (preliminary sketch)

1922 Pastel on paper, 23×30.5 cm Signed, lower right: EVPrivate collection

Provenance: Dr and Mme Prosper-Émile Weil, Paris – Private collection.

Exhibition: Paris, Musée des Arts Décoratifs, 1938, no. 232.

XI-103 Madame Weil and Her Children

1922-23 Glue-based distemper on canvas, 103 × 131 cm Signed, lower right: *E. Vuillard* Private collection

Provenance: Dr and Mme Prosper-Émile Weil, Paris – Private collection.



XI-102

Exhibitions: Paris, Petit Palais, 1937, salle 15, no. 11 – Paris, Musée des Arts Décoratifs, 1938, no. 173 [*Madame P.-É. Weil et ses enfants*] – Paris, Orangerie, 1968, no. 164 (ill.).

Bibliography: Salomon 1945, pp. 70, 123 (ill.) – Roger-Marx 1946a, p. 93.

Description: Having made almost excessive use of the sketch, Vuillard knows full well the charm it possesses, the boost a rough outline gives to the imagination. But all that is in the past, and he has deliberately adopted a more rigourous approach - as much, no doubt, to satisfy the demands of his nature, which is repelled by all that is lax, as in reaction to the trends of the day. Having reached the age for reflection and fruitful selfexamination, he is increasingly taken with the object of his gaze. Like Valéry, whose remark he repeated to me one day, he thinks there is no detail in execution everything, that is, must work towards the composition as a whole. Assiduously pursuing his investigations, he binds together on the canvas, with exceptional skill and without betraying his sensibility, all the elements of his painting, giving them that perfect unity which is the supreme expression of art. It is because he achieved this perfection that Vuillard can be said to be classical in the sense Descartes gave to the term in his 'Méthode pour bien conduire sa raison'. (JS)

In the drawing-room of her home at 24bis avenue du Président-Wilson in the sixteenth arrondissement of Paris, Juliette Weil is reading a tale to her children, Claudie and Alain. Juliette was the wife of Dr Prosper-Émile Weil, the brother of Romain Coolus, close to Léon Blum and a habitué of the Hessel circle (Game of Draughts at Amfréville, VIII-163). This cleverly off-centre composition held Vuillard's attention from March 1922 to May 1923. On 19 May 1922, he noted with some concern in his Journal: 'buckle down once more to the children[,] the dress[,] the book[,] the background[,] in danger of losing the effect'. The following day we read: 'sketch at M[adam]e Weil's[,] M[adam]e Weil's dress and face[,]

rather pleased [with] face [and] smile' (see ill.);2 and on 12 June: 'decide to move the little girl, bring [her] closer to Alain' (see ill.).3 Needless to say, with the passage of time the children grow somewhat restless. On 27 June: 'difficult session with the children'.4 Then on 1 July: 'good session[,] M[adam]e Weil's face[,] likeness approaching'.5 At the end of the year, he had still not finished the painting. On 25 November, he complained about 'too much bustle'6 in the apartment. Vuillard toyed with various positions for Madame Weil in her drawing-room, before adopting to good effect the present composition shifted to the left in which the young woman is seen reading Tom Thumb to her children - 'our Tom Thumb', as she calls it in a letter to Vuillard.7 Something of Vuillard's fine portrait of Claude Bernheim de Villers (VII-391) lingers about this unusual composition, and the attention to the children's postures (Alain with his feet twisting round on his stool and his proper little boy's white socks) shows the painter to have been an astute psychologist. The abandoned doll, on the other hand, lying spreadeagled on the table on the right, has a negative, mordant, late-Vuillard complexion; it is a delight. In the present case, it may nevertheless be asked if his touchings-up, hesi-



E. V., preparatory sketch for *Madame Weil* and *Her Children*, graphite on paper, 16.8 x 10.4 cm. Private collection.



E. V., preparatory sketch for *Madame Weil and Her Children*, graphite on paper, 13 x 21.9 cm. Private collection.

tations, reworkings and soul-searchings were not an excuse for frequenting the woman who was gradually to fall under his spell. In this sense, *Madame Weil and Her Children* could be said to be a Vuillardian equivalent – painted under the Third Republic, of course – of the winding-sheet woven by Penelope, as well as a masterpiece of Vuillard's late style.

It was during the elaboration of this 'conversation piece' that Juliette Weil decided to become Vuillard's second muse, in open competition with Lucy Hessel (*Lucy Hessel*, XI-100). Between 1922 and 1927, Juliette showered the painter with letters in which she told him about her holidays and asked for advice on her reading ('yes, I would very much like to read *Le Soleil de Satan* since it interested you'8), complaining that he never answered. In an unpublished letter of 3 August 1923, for example, she asks after the health of Madame Vuillard *mère*. 'How it pains me[,] dear friend[,] to be so far from you in your anxiety and torment. [When] you [were]

happy[,] the distance seemed less great. But at the moment, the impossibility of seeing you is hard for me. No of course you mustn't write to me at length, just a few words of frequent news. You know how fondly I await them. Is Parvu in Paris to prevent your imagination giving you too much cause for alarm? I regret almost that your work should have been interrupted, forcing you to think of other things. Your mother is so hale and hearty and has gone through so many similar attacks, I do so hope she will bear this one equally well'.9 As the end of the year approached, she became more insistent. In response to the painter's New Year wishes for 1924, she hinted: 'Must I put into words those wishes I make for you? I wish you only the realisation of the thing you desire most and... all the other things as

Vuillard was nearing sixty at the time and no longer the womanizer he was during the war. He was worried about the health of his brother and his mother, and aware that he had an

ceuvre to finish. In his relationship with Juliette Weil, first intellectual friendship, we believe, then friendship alone, prevailed. And Juliette surrounded him with the affection of her family. It is perhaps fair to say that she was *infatuated* with Vuillard, not that this prevented Lucy from being, in private, ferociously jealous towards her. Like Lucy, Juliette was one of those women who consider that forming an attachment with a gifted and famous artist is tantamount to embracing a historical destiny.

¹ E. V., Journal, III.8, fol. 34v.

² Ibid.

³ Ibid., fol. 41r.

1 Ibid., fol. 44v.

⁵ Ibid., fol. 46r.

⁶ Ibid., III.(S).A, fol. 12r.

⁷ Letter from Juliette Weil to E. V., 3 Aug. 1923, Salomon archives.

8 Ibid., 21 July 1926, Salomon archives.

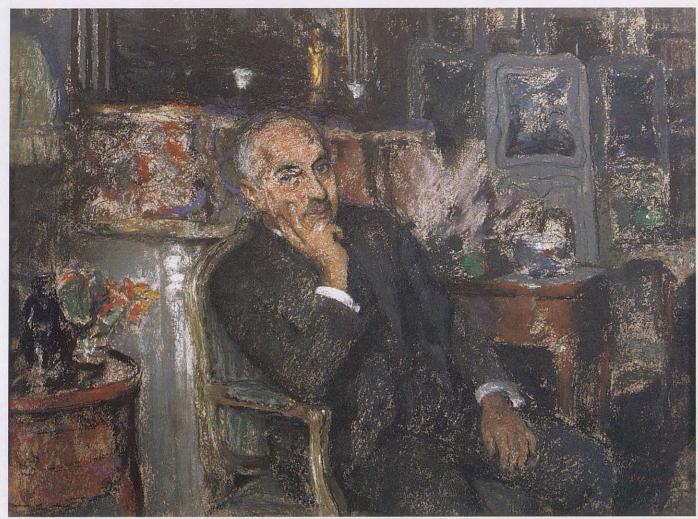
9 Ibid., 3 Aug. 1923, Salomon archives.

¹⁰ Ibid., 1 Jan. 1924, Salomon archives.



XI-10.

1349



XI-104

XI-104 Docteur Prosper-Émile Weil

1926 Pastel on paper, 48 × 65 cm Signed, lower right: *E Vuillard* Private collection

Provenance: Commissioned from the artist by Dr Prosper-Émile Weil, Paris – Private collection.

Exhibition: Paris, Musée des Arts Décoratifs, 1938, no. 244 [*Le Docteur P.-É. Weil*, c. 1931].

Juliette Weil's husband, Dr Prosper-Émile Weil was a friend of the Hessels (see *The Game of Draughts at Amfréville*, VIII-163). A well-known haematologist – like Dr Vaquez – in the 1930s he became Vuillard's official physician, as he had been that of Paul Dukas (who asked him to destroy some of his compositions after his death, amongst which a *Tem*-



M. and Mme Prosper-Émile Weil, anonymous photograph. Private collection.

pest, after Shakespeare¹). Accompanied by Juliette and the children, Claudie and Alain, Dr Weil made short trips with Vuillard to Vézelay in 1932 and to Geneva in 1938. This explains why he was so often present in the apartment on the place Vintimille in the final months of Vuillard's life, in 1940, and the fact that he was briefly in possession of the notebooks of the artist's Journal after the latter's death

The painter worked on this freely executed pastel from September to December 1926. On 10 November 1926, he noted: 'session at Émile Weil's[,] despite the overexcitement of lunch; pleasure of Juliette; tea; her mother, the children, the fables'. Then, a few days later: 'final session at Émile's, clear weather, the clothing[,] folds, effects overlapping with one another[,] neither frankness nor meaning[,] just gloomy-looking work', before finally noting: 'we go to J.'s[,] pastel of Émile, Lucy intimidated; the portrait of É. makes poor impression on her; idea banal, likeness banal[,] questionable to boot; cosy chat about my work on returning'. 4

¹ Conversation of the author with Dr Prosper-Émile Weil's son, Jan. 2002.

² E. V., Journal, 10 Nov. 1926, III.(S).F. fol. 3v.

³ Ibid., 4 Dec. 1926, fol. 12r.

4 Ibid., 19 Jan. 1927, III.(S).F, fol. 26v.



XI-105

XI-105 Juliette Weil at Her Desk

c. 1927-28 Glue-based distemper on cardboard, 57 × 50 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio – Sale, Galerie Motte, Geneva, 28 June 1968, lot 58, bought in – Quintana Gallery, Bogota and New York – Sale, Christie's, New York, 16 May 1985, lot 118 (col. ill.) – Sale, Sotheby's, New York, 12 Nov. 1987, lot 329 (col. ill.) – Sale, Phillips, London, 28 Nov. 1988, lot 51

(col. ill.) – Sale, Christie's, London, 25 June 1998, lot 268 (col. ill.) – Current whereabouts unknown.

Description: A dark-haired woman sitting with her elbows propped on an antique table in the half-light. Light from a window on the right plays over the back of the dark-green armchair and a small vase of carnations in the foreground, the edge of the mahogany desk and the vase and casket next to the woman. The vivid, yellow and brown curtain on the right is heightened with pastel, as are all the brightly lit areas of the composition. (AC)

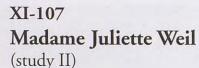
XI-106 Madame Juliette Weil (study I)

1927-28 Pastel on pink paper, 33×24.5 cm Stamp 1, lower right Art market, London

Provenance: Artist's studio – Private collection – JPL Fine Arts, then Neffe-Degandt Fine Art, its successor, London.

Exhibition: London, JPL, 1983, p. 39 (ill.).

Description: Full-face sketch of a dark-haired, crimson-faced Juliette Weil, leaning her head on her hand. The armchair in the foreground is lightly tinged with mauve, and there is some maroon and crimson scumbling on the wall hung with paintings in the background. (JS)



1927-28

Pastel and charcoal on pink paper, 32.5 × 24 cm

Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Private collection – Current whereabouts unknown.

Description: Only the sitter's head is portrayed; faint touches of pink on the hand and of ochre on the eyelid. (IS)

XI-108 Madame Juliette Weil (study III)

1927-28

Pastel on pink paper, 32 × 24 cm Stamp 2, lower right Current whereabouts unknown

Provenance: Artist's studio – Private collection – Sale, Hôtel Drouot, Paris, 9 March 1942, no. 98 (ill.) – Current whereabouts unknown.

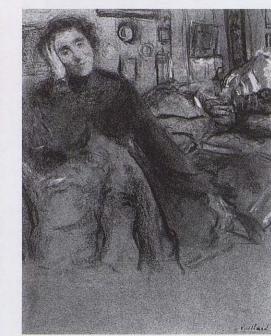
Description: Juliette Weil in a black dress with green collar and cuffs, sitting at the end of a sofa with her head propped on her hand. The cushions are rendered in an array of pinks, yellows, crimsons and pale-greens, and there are paintings on the wall. (JS)



1-106



XI-107



-108



XI-109

XI-110

XI-109 Portrait of Juliette Weil

1927-28
Pastel on paper, 32 × 26 cm
Stamp 3, lower right
Private collection

Provenance: Artist's studio – Private collection.

XI-110 Bust of Juliette Weil

c. 1927-28 Pastel on paper, 65 × 48 cm Private collection

Provenance: Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Juliette Weil, Paris – Private collection.

XI-111 Portrait of Juliette Weil

1927-28 Pastel on paper, 65 × 48 cm Private collection

Provenance: Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Juliette Weil, Paris – Private collection.



XI-111

XI-112 Juliette Weil (evening study)

1927-28
Pastel on paper, 65 × 50 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Private collection – Alex Maguy, Paris, 1964 – Sale, Christie's, New York, 7 Nov. 1979, lot 12 (col. ill.) – Current whereabouts unknown.

Description: The main outlines have been lightly sketched in charcoal then heightened with pastel to indicate highlights and particularly the pages of the book on the table. The reddish-brown paper has been used to good effect throughout. (JS)



XI-112



XI-113

XI-113 Juliette Weil

1927-28
Pastel and charcoal on paper,
24.5 × 29.5 cm
Signed and dedicated, lower left: à Fuji [?]/
EVuillard
Private collection

Provenance: Gift from the artist to Juliette Weil, Paris – Private collection.

Description: A small study of Juliette Weil seen in profile, her head turned towards the viewer. Grey paper, with a few faint touches of ochre in the background and on the picture frames to right and left. (JS)

XI-114 At the Fall of Day, Place Vintimille, Portrait of Juliette Weil

1927-28 Pastel on paper, 49 × 63 cm Signed, lower left: E Vuillard Private collection

Provenance: Juliette Weil, Paris - Private collection.

Exhibition: Paris, Bernheim-Jeune, 1953, no. 37 [Portrait de femme dans un intérieur, c. 1938].

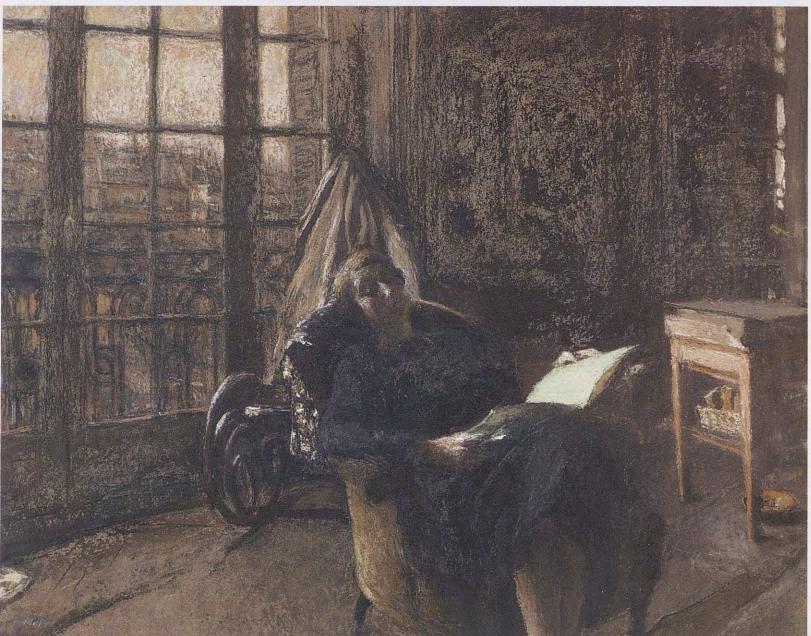
Description: Juliette Weil seated in an armchair with her back to the window at the close of day. The preci-

sion of line and the play of tonal values make the painting a masterpiece of harmony. The cold tone of the book held by the sitter contrasts with the pinkish glow of the composition as a whole, created by the evening sky and reflected in a mirror on the right. (JS)

This magnificent pastel drawing - a 'symphony in grey' worthy of Whistler - depicts the studio-cum-sitting-room of Vuillard's last apartment on the place Vintimille, suffused in the mellow pink light of early evening. Conjuring up an elegiac atmosphere similar to that of Richard Strauss's Four Last Songs, Vuillard has his friend Juliette Weil (see Madame Weil and Her Children, XI-103) pose for him in one of the armchairs – here shown reupholstered in a 'period' fabric - that had

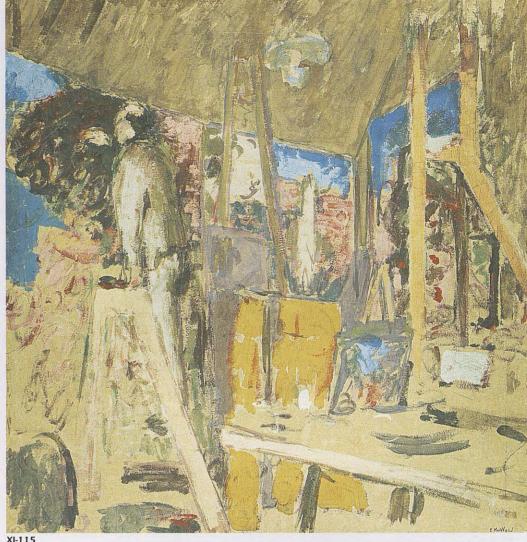


room, place Vintimille, c. 1927-28, photograph. Private collection.



been following the family around from home to home ever since the apartment in the rue Saint-Honoré (see Small Interior with Two Armchairs, VII-20). Sitting with her back to the window, Juliette is seen against the light, and the last rays of the setting sun cast a beautiful glow over her hands and over the book she is holding; with her head thrown back slightly, she is the artist's main focus of inspiration in a room where all the other tonal values tend to be equal. Prior to composing this fine pastel, Vuillard took several snapshots of Juliette posing like one of Madame Lanvin's models in the studio-cum-sitting-room cluttered with souvenirs (see ill.).

Having been on intimate terms with Vuillard, in 1940 Juliette claimed that the master had entrusted her with his Journal on condition that it not be published. Oddly, Lucy Hessel backed up her claim, and in December 1940 Vuillard's 'two widows' wrote to Kerr-Xavier and Marie Roussel, imploring them to return the notebooks to Juliette: 'The following Sunday, 9 June, as we were about to part company, since you had to collect Ker [sic] the following day, Édouard asked me to take home with me all these notebooks he gave me. He gathered them up and handed them over to me. You said to me, in the hall, as I was leaving: 'And the notebooks?' I replied 'I've taken them, Édouard handed them over to me, they're at my home, as he wished[;] the following day, since you saw me organizing Édouard's departure, we were the ones who took him to Montabon. When I left Paris, I naturally took the notebooks with me. When I was about to leave Montabon, I took them back to Édouard, wanting also to give him the hope (which I had myself) that he would recover, thinking that he might enjoy rereading them. He once again protested, wanting me to keep them – but I left them with him - in the hope that he would recover and knowing that, in the event of a calamity, they would be returned to me in accordance with his express will. He never showed them to anyone other than myself, who have read them often - He entrusted them to me and would have made a gift of them to no-one else... above all [he] wished them to be kept secret. I am certain that he wanted this secret [to be] absolute'.1 Kerr-Xavier Roussel bitterly con-



tested this version of the facts, preferring to leave the notebooks in his possession to the Institut de France.

Letter from Juliette Weil, following a letter from Lucy Hessel, addressed to Marie and Kerr-Xavier Roussel on 17 Dec. 1940. Copies of both letters in Jacques Salomon's handwriting are preserved in the Salomon archives.

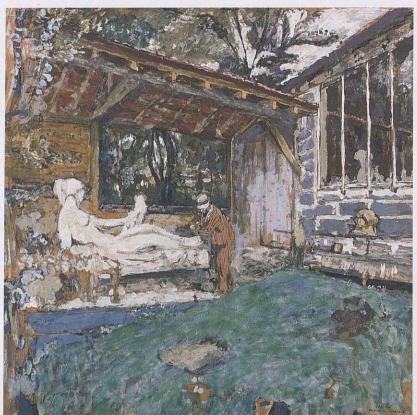
XI-115 Kerr-Xavier Roussel in His Studio

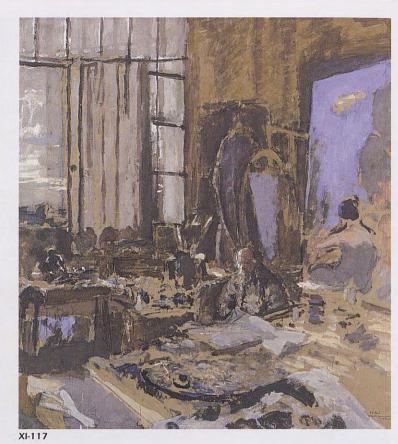
Glue-based distemper on paper, mounted on canvas, 74×72.5 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio - Private collection, Saint-Germain-en-Laye (France) - Kunsthandel Wolfgang

Ketterer, Munich (Germany) - Sale, Sotheby's, London, 30 April 1969, lot 78 (ill.) - Sale, Sotheby's, London, 28 March 1973, lot 79 (ill.) - Sale, Christie's, New York, 13 May 1987, lot 118 (col. ill.) - Sale, Hôtel Drouot, Paris, 26 June 1987, lot 117 (col. ill.) - Sale, Christie's, London, 1 Dec. 1987, lot 156 (col. ill.) - Sale, Hôtel Drouot, Paris, 21 March 1988, lot 88 (col. ill.) - Sale [inaugural auction of modern and contemporary art], Hôtel des Ventes, Avignon (France), 10 Dec. 1988, lot 36 (col. ill.) - Sale, Hôtel des Ventes, Lyon Brotteaux (France), 8 March 1989, lot 67 (ill.) - Sale, Christie's, London, 27 June 1989, lot 348A (col. ill.) - Sale, Christie's, New York, 1 May 1996, lot 124 (col. ill.), bought in - Current whereabouts unknown.

Description: The artist's studio at L'Étang-la-Ville, where, rather than being shown seated at his work-table, Roussel is seen perched on a ladder, painting. An ochrecoloured portfolio in the centre and an easel on the right dominate the composition and are offset by the blue sky of the painting on which the artist is working, and against which his brightly painted head and hand stand out clearly. (AC)





XI-116 to XI-119 Preliminary Sketches for The Anabaptists

XI-116 Aristide Maillol

1923-25 Glue-based distemper on paper, mounted on canvas, 116 × 115.5 cm Signed and annotated, lower right: E. Vuillard / maquette pour un portrait de

Maillol Musée d'Art Moderne de la Ville de Paris, Paris, AMVP 2555

Provenance: Purchased from the artist by the Ville de Paris for the Musée du Petit Palais, Paris, 1937; Musée d'Art Moderne de la Ville de Paris.

Exhibitions: Switzerland, travelling exhib., 1947, no. 111 – Zurich, Kunsthaus, 1947, no. 308 – Lima-Caracas-Montevideo, 1950, no. 20 – Rotterdam, Boijmans van Beuningen, 1952-53, no. 140 (ill.) – Paris, Petit Palais, 1953, no. 511 – Milan, Palazzo Reale, 1959, no. 87 (ill.) – Rotterdam, Boijmans van Beuningen, 1963, no. 114 – Hamburg-Frankfurt-Zurich, 1964, no. 91 (ill.) – Munich, Haus der Kunst, 1968, no. 130 (ill.) – Paris, Orangerie, 1968,

no. 170 (ill.) – Brussels, Musées Royaux, 1975, no. 45 (ill.) – Lyons-Barcelona-Nantes, 1990-91, no. 150, p. 100 (col. ill.).

Bibliography: [See common bibliography, XI-120.1 to XI-120.4] – Roger-Marx 1946a, p. 368 (ill.) – Charensol 1955, pl. 4 – Schweicher 1955, pl. 49 – Salomon 1962b, p. 40 (col. ill.) – Laffon 1982, no. 828 (ill.).

XI-117 Kerr-Xavier Roussel

1923

Glue-based distemper on canvas, 125×114 cm

Signed and annotated, lower right: E. Vuillard / maquette pour un portrait de K.X. Roussel

Musée d'Art Moderne de la Ville de Paris, Paris, AMVP 2556

Provenance: Purchased from Vuillard by the Ville de Paris for the Musée du Petit Palais, Paris, 1937; Musée d'Art Moderne de la Ville de Paris.

Exhibitions: Switzerland, travelling exhib., 1947, no. 113 – Basle, Kunsthalle, 1949, no. 226 – Rotterdam, Boijmans van Beuningen, 1952-53, no. 139 (ill.) – Paris, Petit Palais, 1953, no. 512 (ill.) – Munich, Haus der Kunst, 1968, no. 131 (ill.) – Paris,

Orangerie, 1968, no. 169 (ill.) – Brussels, Musées Royaux, 1975, no. 44 (ill.) – Lyons-Barcelona-Nantes, 1990-91, no. 152, p. 101 (col. ill.) – St. Tropez-Lausanne, 2000-01, no. 87, p. 137 (col. ill.).

Bibliography: [See common bibliography, XI-120.1 to 120.4] – Laffon 1982, no. 829 (ill.) – Ciaffa 1985, pp. 242-244, fig. 112.

XI-118 Pierre Bonnard

1928-29

Glue-based distemper on paper, mounted on canvas, 114.5 × 143 cm
Signed and annotated, lower right:

E. Vuillard / maquette pour un portrait de Bonnard

Musée d'Art Moderne de la Ville de Paris, Paris, AMVP 2553

Provenance: Purchased from Vuillard by the Ville de Paris for the Musée du Petit Palais, Paris, 1937; Musée d'Art Moderne de la Ville de Paris.

Exhibitions: Switzerland, travelling exhib., 1947, no. 112 – Zurich, Kunsthaus, 1947, no. 309 – Lima-Caracas-Montevideo, 1950, no. 21 (ill.) – Rotterdam, Boijmans van Beuningen, 1952-53, no. 136 (ill.) – Paris, Petit Palais, 1953, no. 509 (ill.) – Cleveland-New York, 1954, pp. 91 (ill.), 103 – Milan,

Palazzo Reale, 1959, no. 88 (ill.) – Munich, Haus der Kunst, 1968, no. 128 (col. ill.) – Paris, Orangerie, 1968, no. 172 (col. ill.) – Toronto-San Francisco-Chicago, 1971-72, no. XVII (col. ill.) – Brussels, Musées Royaux, 1975, no. 42 (col. ill.) – Marcq-en-Barœul, Fondation Prouvost, 1978, no. 47 – Lyons-Barcelona-Nantes, 1990-91, no. 153, p. 101 (col. ill.) – Rome, Palazzo delle Esposizioni, 1994-95, no. 17 (col. ill.) – St. Tropez-Lausanne, 2000-01, no. 93, p. 139 (col. ill.).

Bibliography: [See common bibliography, XI-120.1 to XI-120.4] – Cogniat 1950, col. fig. 110 – Ritchie 1954, p. 26 – Schweicher 1955, col. pl. 46 – Perruchot 1956, p. 14 (col. ill.) – Marinelli 1972, p. 27, col. fig. 14 – *Paris Match* 1976, p. 127 (col. ill.) – Laffon 1982, no. 826 (ill.).



XI-118

XI-119 Maurice Denis

1930

Glue-based distemper on paper, mounted on canvas, 112×137 cm Signed and annotated, lower right:

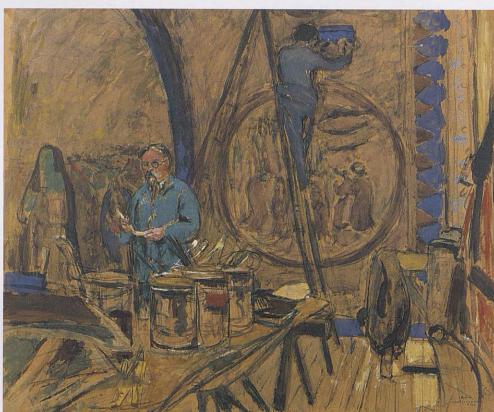
E. Vuillard / maquette pour un portrait de Denis

Musée d'Art Moderne de la Ville de Paris, Paris, AMVP 2554

Provenance: Purchased from the artist by the Ville de Paris for the Musée du Petit Palais, Paris, 1937; Musée d'Art Moderne de la Ville de Paris.

Exhibitions: Rotterdam, Boijmans van Beuningen, 1952-53, no. 138 – Paris, Petit Palais, 1953, no. 510 (ill.) – Cleveland-New York, 1954, pp. 91 (ill.), 103 – Marseilles, Cantini, 1955, no. 10 – Munich, Haus der Kunst, 1968, no. 129 (ill.) – Paris, Orangerie, 1968, no. 171 (ill.) – Brussels, Musées Royaux, 1975, no. 43 (ill.) – Lyons-Barcelona-Nantes, 1990-91, no. 151, p. 100 (col. ill.).

Bibliography: [See common bibliography, XI-120.1 to XI-120.4] – Cogniat 1950, fig. 109 – Ritchie 1954, p. 26 – Charensol 1955, pl. 12 – Preston 1971, p. 45, fig. 64 – Laffon 1982, no. 827 (ill.)



XI-119

XI-120.1 to XI-120.4 The Anabaptists

1931-34; reworked in 1936-37

Common provenance: Purchased from the artist by the Ville de Paris for the Musée du Petit Palais, Paris, 1937, 80,000 F (with the sketches); Musée d'Art Moderne de la Ville de Paris.

Common exhibitions: Venice, French Pavilion, 1934, 1937 - Paris, Musée des Arts Décoratifs, 1938, nos. 184-187 - Brussels, Palais des Beaux-Arts, 1946, nos. 1-4 - Paris, Petit Palais, 1953, nos. 513-516.

Common bibliography: Escholier 1937, p. 22 – Roger-Marx 1945c, pp. 112-113 – Salomon 1945, pp. 129 (ill.), 135, 138 – Roger-Marx 1946a, pp. 95-96, 105, 113-115 (ills.); 1948c, pp. 18-19, col. pl. 38, pl. 58, col. pl. 60 - Schweicher 1949, pp.

71-75, 87, 99, 104 – Salomon 1961, pp. 164, 165-168 (ills.) – Salomon 1968, pp. 167 (ill.), 168, 169, 170 (col. ill.) – Dunstan 1973, p. 51 – Laffon 1982, nos. 830-833 (ills.) - Daniel 1984, pp. 311, 314-315, fig. 106 – Thomson 1988, pp. 126, 150, col. pl. 119, pl. 121.

XI-120.1 Aristide Maillol

1931-34; reworked in 1936-37 Glue-based distemper on canvas, 115×119 cm Signed, lower right: E. Vuillard Musée d'Art Moderne de la Ville de Paris, Paris, AMVP 2560

Provenance: Purchased from the artist by the Ville de Paris for the Musée du Petit Palais, Paris, 1937; Musée d'Art Moderne de la Ville de Paris.

Exhibitions: Venice, French Pavilion, 1934 - London, 1935 - Venice, French Pavilion, 1937 - Paris, Musée des Arts Décoratifs, 1938, no. 185 [Le Sculpteur Maillol, au travail, 1925-35] - Brussels, Palais des Beaux-Arts, 1946, no. 2 - Basle, Kunsthalle, 1949, no. 224 - Paris, Petit Palais, 1953, no. 515 -Marly-le-Roi-Louveciennes, Musée, 1984, no. 87 (col. ill.).

Bibliography: [See common bibliography] – Abbate 1966b, p. 20, col. pl. 21 – Barilli 1967c p. 155 (ill.) - Preston 1971, pp. 150, 151 (col. ill.).

Description: Maillol working on the Cézanne mon-ument under a lean-to in his studio garden. He is wearing a pair of black and yellow striped pyjamas. (JS)





XI-120.2 Kerr-Xavier Roussel

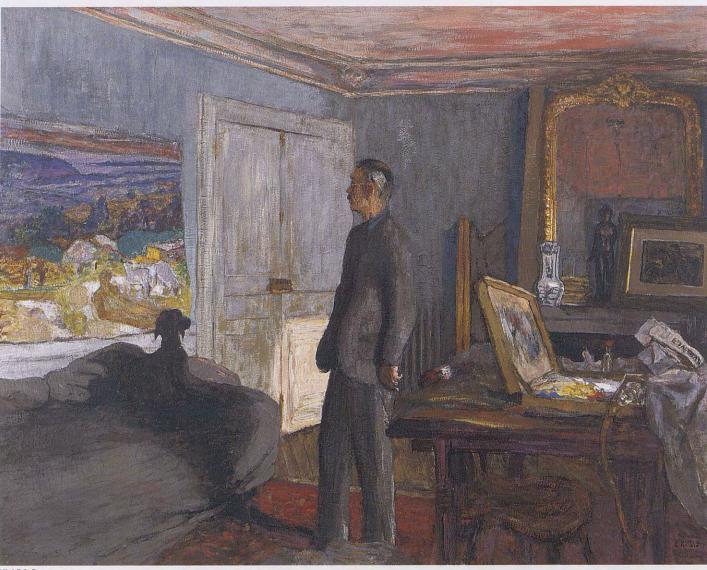
1931-34; reworked in 1936-37 Glue-based distemper on canvas, 126.5×115 cm Signed, lower right: E. Vuillard Musée d'Art Moderne de la Ville de Paris, Paris, AMVP 2559

Provenance: Purchased from the artist by the Ville de Paris for the Musée du Petit Palais, Paris, 1937; Musée d'Art Moderne de la Ville de Paris.

Exhibitions: Venice, French Pavilion, 1934 - London, 1935 - Paris, Petit Palais, 1937, no. 13 - Venice, French Pavilion, 1937 – Paris, Musée des Arts Décoratifs, 1938, no. 184 [Le Peintre K.-X. Roussel dans son atelier, 1925-35] - Brussels, Palais des Beaux-Arts, 1946, no. 3 (ill.) - Paris, Charpentier, May-Sept. 1946, no. 97 - Zurich, Kunsthaus, 1947, no. 310 - Edinburgh, Royal Scottish Academy, 1948, no. 110 - London, Wildenstein, June 1948, no. 51 - Paris, Charpentier, 1948, no. 85 - Paris, Petit Palais, 1953, no. 516 - Tokyo, Idemitsu Museum, 1982-83, no. 49 (col. ill.) - Paris, Grand Palais, 1983, no. 84 - Marly-le-Roi-Louveciennes, Musée, 1984, no. 29 (ill.) – Paris, Musée d'Art Moderne de la Ville de Paris, 1987, no. 144.

Bibliography: [See common bibliography] - L'Art vivant, no. 211, June 1937, p. 101 (ill.) - Roger-Marx 1946c, p. 364 (ill.) - Illustrated London News 212, no. 5697, 26 June 1948, p. 717 (ill.) - Fels 1950, p. 148 (ill.) – Schweicher 1955, pl. 48 – *Jardin des arts*, no. 161, April 1968, pp. 74-75 (ill.) – Ciaffa 1985, pp. 241-242, fig. 111.

Description: Roussel in his studio at L'Étang-la-Ville, with the winter landscape visible through the large window on the left. He is seated at the centre, all but obscured by the clutter of his painting materials, with his palette lying on a large table in the foreground. On the right is a large composition in progress, with a blue



XI-120.3

XI-120.3 Pierre Bonnard

1931-34; reworked in 1936-37 Glue-based distemper on canvas, 114.5×146.5 cm Signed, lower right: E. Vuillard Musée d'Art Moderne de la Ville de Paris, Paris, AMVP 2557

Provenance: Purchased from the artist by the Ville de Paris for the Musée du Petit Palais, Paris, 1937; Musée d'Art Moderne de la Ville de Paris.

Exhibitions: Venice, French Pavilion, 1934, 1937 - Paris, Musée des Arts Décoratifs, 1938, no. 187 [Le Peintre Bonnard devant une de ses toiles, 1925-35] - Brussels, Palais des Beaux-Arts, 1946, no. 1 (ill.) - Paris, Charpentier, May-Sept. 1946, no. 96 - Edinburgh, Royal Scottish Academy, 1948, no. 109 - London, Wildenstein, June 1948, no. 50 - Paris, Charpentier, 1948, no. 84 - Basle, Kunsthalle, 1949, no. 225 - London, Royal Academy, 1951, no. 50 - Rotterdam, Boijmans van Beuningen, 1952-53, no. 137 (ill.) - Paris, Petit Palais, 1953, no. 513 - Paris, Grand Palais, 1983, no. 85.

Bibliography: [See common bibliography] - Arts, no. 53, 1 Feb. 1946, p. 1 (ill.) - Fels 1950, p. 88 (col. ill.) - Barilli 1967c, p. 57 (ill.) - Negri 1970, p. 70 (col. ill.), pl. 44- Preston 1971, p. 152 (ill.), col. pl. 153 - Ciaffa 1985, pp. 267-269, fig. 133.

Description: Bonnard standing in profile in his workroom. On the right is his paintbox lying open on a large table, and, in the background, the fireplace; on the left, a large, colourful landscape pinned to the wall, and, silhouetted beneath this, the head of a black basset-hound sitting in the dark shadow cast by Bonnard on the couch. Sunlight from a window out of frame to the right falls across the lower part of the white door tinged with green and pink. (JS)



XI-120.4 Maurice Denis

1931-34; reworked in 1936-37 Glue-based distemper on canvas, $116 \times 140.6 \text{ cm}$ Signed, lower right: E. Vuillard Musée d'Art Moderne de la Ville de Paris, Paris, AMVP 2558

Provenance: Purchased from the artist by the Ville de Paris for the Musée du Petit Palais, Paris, 1937; Musée d'Art Moderne de la Ville de Paris.

Exhibitions: Venice, French Pavilion, 1934, 1937 - Paris, Musée des Arts Décoratifs, 1938, no. 186 [Le Peintre Maurice Denis décorant une chapelle à Rouen, 1925-35] - Brussels, Palais des Beaux-Arts, 1946, no. 4 - Basle, Kunsthalle, 1949, no. 238 -Paris, Petit Palais, 1953, no. 514 - Tokyo, Idemitsu Museum, 1982-83, no 48 (col. ill.).

Bibliography: [See common bibliography]

Description: Maurice Denis, his body turned slightly to the left, diluting the paint on his brush in a small cup held in his left hand. On the trestle-table in the foreground is an array of bright metal buckets filled with paintbrushes; on a folding ladder to the right, an assistant working on the frame of a medallion. (JS)

This group of four portraits of former Nabi painters is one of the high points of Vuillard's work. Strictly speaking, they are not 'portraits' at all - only Maurice Denis interrupts his activities as optimus pictor to look us straight in the eyes – but more like 'studio scenes' in which the artists in question are shown grappling with their instruments. Nor were the four paintings originally designed as an ensemble. Vuillard began with the Maillol canvas (see XI-116), and did so, moreover, as early as 1923. On 19 August of that year, he noted:

'decided to go [to] Étang; stop over at Marly, Maillol; enormous interest... Cézanne monument; the little statuettes, the torsos, the big one in the studio, the shed, sketch, lovely painting'1 (see ill.). Maillol was working at the time on his Monument to Cézanne (see ill.), a large sculpture in plaster commissioned to decorate a square in Aix-en-Provence but turned down, needless to say, by the Impressionnist painter's home town. Probably some time around 1920, Maillol's friends set up a committee for a subscription to have the monument erected in Paris. In 1925, a petition came into the hands of the prime minister Édouard Herriot, who suggested that the city de Paris acquire the sculpture. The version cast in lead familiar to us today was installed in the Tuileries gardens in 1929. It is possible, therefore, that this so-called 'portrait' was in



F. V. preparatory sketch for The Anabaptists, Aristide Maillol, graphite on paper. Private collection.



F. V. preparatory sketch for The Anabaptists, Kerr-Xavier Roussel, graphite on paper 18 x 11 4 cm Private collection.

Vuillard's mind a tribute to his fellow-artist, ostracized by the stupidity of official institu-

A few days later, Vuillard set to work on the portrait of Kerr-Xavier Roussel in his studio at Étang-la-Ville, treating it a little like the second wing of a diptych. On 26 August 1923, he wrote in his Journal: 'long chat with Kerr all day[,] first downstairs[,] then in the studio, his counterdrawings, transformation of a subject from the point of view of composition; small preliminary sketch, light not very pleasant; seek pendant for the Maillol; two subjects, sketch' (see ill.).2 Back at Maillol's on 31 August, he complained about his setting (mise en scène) being 'turned upside down[,] blocks of marble and statue'.3 He worked intensely on these two 'maquettes' (as he himself calls them) until the autumn of 1923. Then came a long period of silence. On 8 October 1925, he returned to the subject: 'Looking at my Maillol on arriving home, [see] what is needed to 'finish' it4 (see ill.). But it was only in 1928 that the idea occured to him of adding a third painting, a 'portrait' of



E. V., plaster cast of Cézanne monument in progress by Maillol, c. 1923, photograph. Private collection

Bonnard. In the meantime, two old friends from the Nabi group had passed away - Vallotton in 1925 and Sérusier in 1927. A form of 'second baptism' – the meaning of the term 'anabaptism' - the tributes Vuillard painted to his lifelong friends may secretly have been a way of warding off death.

On 9 December 1928, he noted: 'go [at] 11 o'clock to Bonnard's[,] first of all [to] the rue Tourlaque[,] then to the Batignolles... work all day [on] oil sketch of Bonnard from the morning's drawing, very high spirits, enjoyment'.5 The goal he set himself was to depict the painter of Le Cannet contemplating his recent Panorama in the apartment he had been renting at 48 boulevard des Batignolles since 1924. In May 1930, he set to work on the last of the four paintings, in which Maurice Denis is seen decorating the apse of the Franciscan chapel in Rouen. On 8 May 1930, he wrote: 'Thursday 8[,] up early, train 8 o'clock [to] Rouen, sleep in the train; delayed [by a] derailment; Denis at the station; [off] at a run as though [we were] twenty, out of



E. V., preparatory sketch for The Anabaptists, Pierre Bonnard, graphite on paper,

breath[,] rue Joyeuse, chapel; scaffolding; screen; planks, tressels, lightbulbs; lorry, paintbrushes; Denis in blue overalls; purples[,] greens; light; blues, maroons; lights on the brow, the hands pinkish; on the right[,] staircase, clothing, interest [of] figures; Elisabeth's rose; Saint Françis; the pupil on the ladder; go for lunch [on the] place Basse vieille Dufour [=place de la Basse Vieille Tour], tower, Denis still running [everywhere,] like in the old days; me out of breath; crowd'. 7 Taking advantage of his stay in stay in Rouen to visit his beloved Musée des Beaux-Arts, he refreshed his memory of Delacroix's The Justice of Trajan,8 the Géricaults, Le Sueur's The Dream of Polyphylus,9 and other favourite works. Twice in the course of the year, he would square up his early sketches for the composition, not without adding: 'concern [about choosing the] Le Sueur approach'. 10 In 1934, he began work on the final versions of the effigies of his 'companions from the early days, brethren in work and thought, inseparable from his life',11 as Claude Roger-Marx warmly puts it. 'Every day taken up with the 4 paintings'. 12 And it was on 18 November 1935 that he himself named the paintings 'the 4 anabaptists', 13 following a remark made in jest by Roussel. On 7 August 1936, he received an offer from the curator of the Petit Palais, Raymond Escholier, to acquire the four paintings (which had been sent to the Venice Biennale in 1934 and would return there a second time in 1937) and the four maquettes. On 27 March 1937, he observed: 'Viau and Escholier, lengthy discussion; the eight purchases and the locations assigned [to them]'; then, on 31 May of the same year: 'paintings collected by Chenue'.14

Contrary to a rather widely held view (Roger-Marx, Jacques Salomon), we confess to a marked preference for the final versions over the maquettes; the latter may show the artist's first flush of inspiration, but the compositional choices are less strong. Thus Maillol is captured at work on his monument; Vuillard has gone out of his way to depict other sculptures standing behind the studio window, and, in a fine preparatory drawing, he sketches in detail the bust of the Venus placed on a small table outside. Kerr-Xavier Roussel is installed in his studio, at 'La Jacanette', at L'Étang-la-Ville. The purplish sky, worthy of a storm by Böcklin, is framed by the large studio window. It is one of the finest inventions in this group of paintings, and Roussel's studio takes on the proportions of a church. In the maquette, Roussel was seen in a much more aggressive, energetic pose, whereas in the final version he appears prostrated like 'a white-faced Faust'. 15 As a counterpoint to the great leaden sky, the blue so characteristic of Roussel's painting is present everywhere, notably in the picture behind him. The latter is hard to identify. It is not any of the versions, as has been claimed, of The Fountain of Youth, but might possibly be a version of Diana and Acteon or The Three Graces (Vuillard mentions a 'pink Diana'16 in his Journal for 5 September 1923). As for the huge palette which clutters up the foreground, taking up more space than the artist himself, it is a stroke of genius on Vuillard's part and quite unforgettable. Bonnard, meanwhile, is observed in his Parisian pied-à-terre. The painter's shadow falls across his basset-hound, Pouce, and the pink ceiling fills the entire mirror. On the mantelpiece can be seen Maillol's Standing Bather of 1899.17 Vuillard interprets in a touching manner the extraordinary Panorama at Le Cannet, pinned to the wall,

our view is Maurice Denis in the Chapel at Rouen, in which Vuillard glosses the work of the most sober-minded of his Nabi friends, a painter who, for all that, would sometimes indulge in the most strident colour harmonies. Vuillard could not fail to note the harmony of the pink mandorla and the blue serrations on a gold ground forming the border of this mural decoration criss-crossed with extraordinary zigzags. Another beguiling feature of the painting is the way in which Maurice Denis is seen as though through the wrong end of a telescope, appearing as tiny as the Comtesse Marie-Blanche de Polignac. In the foreground, the *décorateur's* materials and pots of paint advance towards the viewer like an

where Bonnard contemplates it in silence.

Equally striking is the contrast between the

white daylight falling across the door and the

black smoke into which the shadow cast by

Bonnard is transformed, echoing the ray of

The most successful of the four paintings in

sunlight that falls across the paintbox.

army in battle array that only the resolute and cool-headed Denis is in a position to contain.

- E. V., Journal, III.(S).B, fol. 34r.
- Ibid., fol. 38r.
- ³ Ibid., fol. 40r.
- Ibid., III.11, fol. 2r.
- Ibid., III.(S).I, fol. 20r.
- ⁶ Pierre Bonnard, Landscape at Le Cannet or Panorama at Le Can-
- net, 1928, oil on canvas, 123 × 275 cm, priv. coll.
- E. V., Journal, IV.I, fol. 104v.
- Eugène Delacroix, The Justice of Trajan, 1840, oil on canvas, 49.5 × 39.6 cm, Musée des Beaux-Arts et de la Céramique, Rouen. Eustache Le Sueur, Polyphylus Kneeling before the Queen Elentherilide, c. 1641-43, oil on canvas, 97.5 × 117.5 cm, Musée des
- Beaux-Arts et de la Céramique, Rouen. 10 E. V., Journal, 26 Dec. 1931, IV.4, fol. 50v.
- Roger-Marx 1946a, p. 95.
- ² E. V., Journal, IV.7, fol. 28v.
- 13 Ibid., IV.9, fol. 24v.
- 4 Ibid., IV.11, fol. 23r.
- Roger-Marx 1946a, p. 95.
- 16 E. V., Journal, III.(S).B, fol. 42r.
- Aristide Maillol, Standing Bather, 1899, height 62 cm, wood,

XI-121 The Election Posters, Square Berlioz

Glue-based distemper on cardboard, 63×79 cm

Signed, lower right: E Vuillard Private collection, Switzerland

Provenance: Prince Antoine Bibesco, Paris; Mrs Simon Hodgson, London - Otto Wertheimer, Paris - Private collection, Switzerland.

Description: In the foreground are some hoardings with red election posters lined up against the railings of the square. At the centre of the composition is a gas-lamp equidistant between a tree with bright-green leaves on the left and a tree with twisted black branches on the right. The grey shadows cast by the latter blend with hose of the houses on the light-coloured ground. In the background, a black taxi waits outside the blue boutiques, their windows hung with red curtains, of the rue de Bruxelles. (JS)

Vuillard mentions this picture in his Journal entries for 22, 23, 25 and 27 April 1924. The election posters concerned the legislative elections of 11 May 1924, in which the Cartel des Gauches (left-wing coalition) was victo-

E. V., Journal, III.9, fol. 1r.-v., 2r.-v.





XI-122 Model Undressing

c. 1922-25 Pastel on paper, 63 × 48 cm Signed, lower left: EV Current whereabouts unknown

Provenance: Amante, Paris - Lester Francis Avnet, Kings Point (New York) - Current whereabouts

Exhibition: New York, Loeb and Krugier, 1969, no. 92 (ill.).

Description: The model stands facing the viewer before the fireplace in the rue de Calais, removing her purple-brown skirt and revealing her bloomers, black stockings and suspenders. A window is reflected in the mirror above the fireplace, and a fire glows in the grate. On the right is a reddish-brown armchair; on the left, a dark-green article of clothing and a white fabric with a dot of red. Pink rug. A soft-focus sketch. (JS)

XI-123 Model Pulling on Her Stockings in Front of the Fire

c. 1922-25 Oil on canvas, 51×39 cm Current whereabouts unknown

Provenance: Artist's studio - Private collection, Paris - Sale, Hôtel Drouot, Paris, 4 July 1949, lot 70 -Current whereabouts unknown.



Description: The studio in the rue de Calais, with a fair-haired model bending down to the right to pull up her stockings. In the background is a grey marble fireplace with a fire glowing in the grate and a gilt-framed mirror in which a window is reflected along with the mauve ceiling that contrasts with the cold tones of the wall. (JS)

XI-124 Nude by the Fireplace

c. 1922-25 Pastel on paper, 61 × 47 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio - Art market, Paris -Hammer Galleries, New York - Knoedler, New York, c. 1982 - Current whereabouts unknown.

Description: Side view of a model perched on an arm-chair over the back of which her clothes have been laid. Her back and hips are modelled with green shadows, and behind her at top left is the grey fireplace. The rug is red and blue. (AC)

XI-125 Nude Sitting in Front of a Fireplace

c. 1922-25 Pastel on paper, 31 × 23.5 cm Signed and dedicated, lower right: à Alfred Vallotton / amicalement EVuillard Current whereabouts unknown





Provenance: Alfred Vallotton, Paris - Sale, Hôtel Drouot, Paris, 9 Dec. 1957, lot 3 - Claude Levin, Paris, 1958 - Sale, Sotheby's, New York, 10 April 1980, lot 12 (col. ill.) - Sale, Sotheby's, New York, 12 Nov. 1987, lot 145 (col. ill.) - Sale, Christie's, New York, 6 May 1998, lot 171 (col. ill.) - Current whereabouts unknown.

XI-126 The Two English Friends

1923; reworked in 1925 Oil on cardboard, mounted on hardboard, $74.4 \times 52 \text{ cm}$ Stamp 1, lower right Private collection, United States

Provenance: Artist's studio – Yves Doornic, Paris, 1945 - Sale, Hôtel Drouot, Paris, 4 July 1949, lot 70 - Dalzell Hatfield, Los Angeles (California) -George N. Richard, New York, c. 1951 - Richard sale, Christie's, New York, 14 Nov. 1989, lot 28 (col. ill.) - Scott M. Black, United States - Private collection, United States.

Exhibition: Boston, Museum of Fine Arts, 1992, no. 158, col. pl. 150.

Description: A tall nude standing before a fireplace lit with a roaring fire, adjusting her hair in the mirror. Seated to the right is a second girl in a black skirt and red blouse, holding out her friend's petticoat. On the mantelpiece is a green vase of lilacs that is reflected in the mirror along with a large window and a clear sky. The light-coloured wall on the right is hung with paintings, and there are glints of mauve on the floor.

This strange picture, which appears almost unfinished, is particularly well-document-



E. V., preparatory sketch for The Two English Friends, graphite on paper 20.9 x 12.1 cm. Private collection

ed in the artist's Journal. The figures in question are a Mrs Booth and a Mrs Courtot, two English women Vuillard had met through Lucy Hessel. One day in 1923, they offered to act out an Art Déco version of Sacred Love and Profane Love: '[in the] evening[,] dinner with Lucy with Mesdames Booth and Courtot[,] most unusual proposal which takes shape'. On Saturday 12 a day of rest. It is not necessarily in the May, he noted: 'M[adam]e Courtot[,] back

sory sense of meticulouslessness that soon most sensual. deteriorates and leaves me reeling, confused impression of old academic study that fills me with doubts'.2 One would be hard put

E. V., Journal, 25 April 1923, III.(S).A, fol. 66v. Ibid., 12 May 1923, III.(S).A, fol. 70v. Paul Vallotton, White Girl and Black Girl, 1913, oil on canvas, to find here the devastating satire of certain 114 × 147 cm, priv. coll.

painting of nudes that Vuillard is seen at his



[view], old study[,] achieve a certain illu-

Vallotton paintings from this period, such

as White Girl and Black Girl3 (1913), which

might have been composed in a brothel on



YL127

XI-127 The Fireplace, Rue de Calais

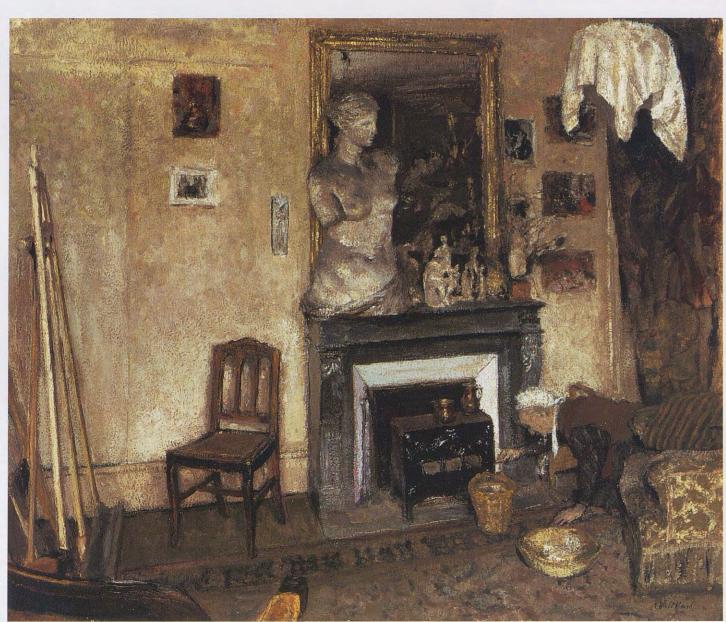
c. 1924 Glue-based distemper and pastel on cardboard, 29.5 × 25 cm Signed, upper right: *E. Vuillard* Private collection

Provenance: Daniel Dreyfus, Paris – Private collection.

XI-128 Madame Vuillard Lighting a 'Mirus' Stove

1924
Oil on paper, mounted on canvas,
58.1 × 68.9 cm
Signed, lower right: *E. Vuillard*Flint Institute of Arts, Flint (Michigan),
Gift of The Whiting Foundation, 1971.12

Provenance: Jos Hessel, Paris – Arthur Tooth & Sons, London – Edward Le Bas, London, 1937 – Arthur Tooth & Sons, London – Norton Simon, Los Angeles (California), 16 April 1962 – Simon sale, Sotheby's, New York, 5 May 1971, lot 69 (col. ill.) – Gift of the Whiting Foundation to the Flint Institute of Arts, Flint, 1971.



XI-128

Exhibitions: London, Tooth & Sons, 1935, no. 31; 1936, no. 7 (ill.) – Paris, Musée des Arts Décoratifs, 1938, no. 189 – Edinburgh, Royal Scottish Academy, 1948, no. 111 (ill.) – London, Wildenstein, June 1948, no. 53 – Munich, Haus der Kunst, 1968, no. 110 (ill.) – Paris, Orangerie, 1968, no. 152 (ill.) – Detroit 1983, no catalogue.

Bibliography: Roger-Marx 1945b p. 3 (ill.); 1946a, pp. 70 (ill.), 81; 1946c, p. 372, fig. 10; 1948c, p. 21, pl. 59 – Salomon 1961, p. 147 (ill.) – Roger-Marx 1968, p. 56 – Salomon 1968, p. 157 (ill.) – Exhib. cat., Toronto-San Francisco-Chicago, 1971-72, no. 89 (ill.) – Ciaffa 1985, pp. 187-188, fig. 75.

To work out this carefully studied composition, Vuillard made use not only of drawings but of a photograph (see ill.) for which his mother was required to adopt a particularly uncomfortable pose, crouching down on all fours in front of the stove. Jacques Salomon has given an amusing account of the occasion: 'Arriving one morning at Vuillard's home, I came upon this scene. I shall never forget it,



E.V. preparatory photograph for *Madame Vuillard Lighting in the 'Mirus' Stove*.

Private collection.

not least for the expression with which the dear lady welcomed me without abandoning her pose. She was, of course, happy to be posing for her son – she was used to it – but this time her expression clearly showed that, really, he was going too far. When Vuillard, while carrying on with his drawing, told her that it was... almost finished, Madame Vuillard heaved a discreet sigh. Her good-natured reprimands about the well-known cruelty of artists towards their models met with little response, for she was already in her son's arms, rubbing her knees as he helped her to his feet and kissed her to ask forgiveness for demanding so much of his aged mother.'1 Vuillard worked on the painting from February to April 1924. The overall composition is more attractive and dynamic than that of *The Housewife* (XI-161). Compared with the photograph, the picture looks a bit flat, an effect largely due to the somewhat flattened perspective of the chair on the left and the mantelpiece. Juliette Weil (see *Madame Weil and Her Children*, XI-103) mentions the picture in a letter dated 8 March 1924: 'I'm happy to hear of these projected paintings and look forward to seeing the little picture with your mother tending the hearth like a vestal'.²

¹ Salomon 1968, p. 157.

XI-129 The Toy Kiosk in the Champs-Élysées

c. 1924

Pastel on paper, 67 × 40 cm Signed, lower right: *E Vuillard* Private collection

Provenance: Dr and Mme Prosper-Émile Weil, Paris
– Private collection.

Description: Set among trees, their golden yellow leaves bathed in autumn sunlight, is a little kiosk with wooden hoops and multicoloured windmills. The sky between the branches is blue. (JS)



XI-129

² Letter from Juliette Weil to E. V., 8 March 1924, Salomon archives.



XI-130 Children Strolling

c. 1924 Pastel on paper, 69.5 × 45 cm Stamp 1, lower left Art market, Munich (Germany)

Provenance: Artist's studio - Kunsthandel Sabine Helms, Munich.

Description: A woman in white holding a blue parasol and walking along with two children: a little girl in a blue dress with shoulder straps, and a boy dressed in grey with a white collar and orange socks. A simplified, patchwork-like composition, with browns in the shadows and green and grey leaves. (AC)



The Chairs in the Tuileries

c. 1924-30 Pastel on paper, 62.5 × 32 cm Signed, lower right: E. Vuillard Private collection

Provenance: Dr and Mme Prosper-Émile Weil, Paris - Private collection.





XI-132 The Place de la Concorde

c. 1925 Pastel on paper, 48×63 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio – Private collection, Paris, c. 1964 - Sale, Palais Galliera, Paris, 22 June 1970, lot 86, bought in - Current whereabouts unknown.

Description: A view of the place de la Concorde, with the brightly lit base of the statue of Strasbourg beneath a pale-blue sky. Along the top left edge is a clump of dark trees overlooking the Champs-Elysées; on the right, the beginning of the rue Royale, with the Palais Gabriel.

XI-133 La Muette

c. 1925 Pastel on paper, mounted on canvas, $75 \times 80 \text{ cm}$ Stamp 2, lower right Current whereabouts unknown

Provenance: Artist's studio - Louis Carré, Paris -Marlborough Fine Art, London, 1969 - Current whereabouts unknown.

Exhibition: London, Marlborough, 1969, no. 75.

XI-134 **Small Study of Flowers**

c. 1920 Oil on paper, 21×34 cm Stamp 1, lower left Current whereabouts unknown

Provenance: Artist's studio - Arnoé, Paris - Galerie Jean-Pierre Selz, Paris – Sale, Galerie Motte, Geneva, 8 Dec. 1970, lot 55 (ill.) - Sale, Galerie Koller, Zurich, 25-26 Nov. 1977, lot 5408 - Current whereabouts unknown.

XI-135 **Pansies and Violets**

c. 1920 Oil and watercolour on cardboard, 51.4×71.4 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio – Alex Maguy, Paris – Mme Eknayan, Paris, 1960 – Sale, Sotheby's, London, 25 June 1986, lot 326 (col. ill.) - Galerie Bellier, Paris - Sale, Nouvel Hôtel des Chevau-Légers, Versailles (France), 26 Nov. 1989, lot 77 (col. ill.), bought in – Sale, Sotheby's, New York, 17 May 1990, lot 104 (col. ill.) - Sale, Sotheby's, New York, 17-18 Nov. 1998, lot 282 (col. ill.), bought in - Sale, Sotheby's, New York, 10 Nov. 2000, lot 175 (col. ill.) - Current whereabouts unknown.

Exhibition: Paris, Bellier, 1988, no. 68 (col. ill.).

XI-136 Flowers in a Breton Vase

c. 1920 Oil on paper, mounted on cardboard, 45×46 cm Signed, lower right: E Vuillard Private collection, Paris

Provenance: Private collection, Paris.





XI-135





XI-137 Bouquet

c. 1920 Oil on canvas, mounted on plywood, 26×14 cm Stamp 1, lower left Private collection

Provenance: Artist's studio – Sam Salz, New York – Private collection, New York – E. J. Van Wisselingh, Amsterdam, 1978 – Galerie Hopkins-Thomas, Paris, 1985 – Private collection.

XI-138 Two Roses

c. 1920
Pastel on paper, 25 × 33 cm
Stamp 4, lower right
Art market, London

Provenance: Artist's studio – Private collection – JPL Fine Arts, London – Connaught Brown Gallery, London.

Exhibitions: London, Connaught Brown, 1985, no. 15 – Salzburg-London, 1991, no. 35 (col. ill.) – Stuttgart, Kunsthaus Bühler, 1996, p. 38 (col. ill.).



XI-138



XI-139

Description: A brown vase containing two tea-roses set round with dark leaves, the whole seen against a grey ground heightened with patches of blue. The ochrecoloured mantelpiece is streaked with red veins, and a pronounced dark accent appears in the corner join of the splayed chimney-face. (AC)

XI-139 Bouquet of Anemones

c. 1920
Pastel on beige paper, 31 × 39 cm
Signed, lower right: *E.V.*Current whereabouts unknown

Provenance: Artist's studio – Alfred Daber, Paris – Private collection, Paris – Sale, Drouot-Montaigne, Paris, 8 April 1989, lot 15 (col. ill.) – Current whereabouts unknown.

Exhibition: Paris, Daber, 1954, no. 24.

XI-140 Anemones (study)

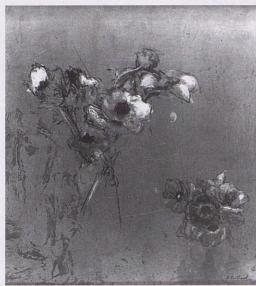
c. 1920
Pastel on paper, 45 × 41 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

XI-141 Vase of Daisies

c. 1920
Pastel on paper, mounted on canvas, 75 × 64 cm
Stamp 2, lower left
Private collection, Switzerland

Provenance: Artist's studio – Private collection, Paris – Galerie Hopkins-Thomas, Paris, 1992 – Private collection, Switzerland.



XI-140



XI-141



XI-142



XI-14

XI-142 Roses

c. 1920 Pastel on paper, 24×30 cm Signed, lower right: EVCurrent whereabouts unknown

Provenance: Sale, Galerie Charpentier, Paris, 6 June 1959, lot 32 (ill.) – Current whereabouts unknown.



XI-144

XI-143 Flowers

c. 1928 Pastel on paper, 31.5 × 24.5 cm Private collection

Provenance: Private collection.

Description: A vase of roses, their petals twisted beneath the light. Yellow accents on the leaves. (JS)

XI-144 Roses

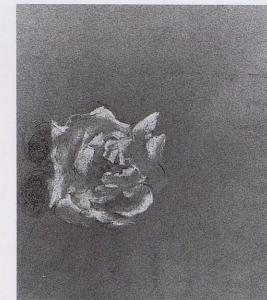
c. 1928
Pastel on paper, 25.6 × 32 cm
Stamp 3, lower right
Art market, Munich (Germany)

Provenance: Artist's studio – Kunsthandel Sabine Helms, Munich.

XI-145 Rose

c. 1928
Pastel on paper, 31 × 23 cm
Stamp 3, lower right
Art market, Paris

Provenance: Artist's studio – Galerie Bellier, Paris.



XI-145



XI-146

XI-146 Flowers

c. 1928
Pastel on paper, 19×25.5 cm
Signed, lower right: EVPrivate collection, United States

Provenance: Ralph Cortell, Cleveland (Ohio) – Private collection, United States.



XI-147 **Dahlias**

c. 1930 Pastel on grey paper, 32 × 24 cm Stamp 2, lower right Current whereabouts unknown

Provenance: Artist's studio - Private collection - Current whereabouts unknown.

Description: A green vase of brightly coloured dahlias - pink, vivid red, pinkish-mauve, golden yellow - on the edge of an ochre-coloured table before a wall shaded with brown. (IS)

XI-148 Scattered Roses

c. 1930 Pastel on paper, 24 × 31.5 cm Stamp 1, lower right Current whereabouts unknown

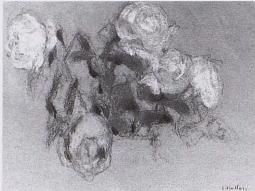
Provenance: Artist's studio – Sale, Hôtel George V, Paris, 16 Dec. 1993, lot 10 (col. ill.) – Current whereabouts unknown.

XI-149 Sketch of Flowers

c. 1930 Pastel on paper, 25×32.5 cm Stamp 3, lower right Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

Description: Pink, mauve and orange flowers in a white vase with blue floral designs. (JS)



Bouquet in a Jug

c. 1930 Pastel on paper, 22 × 15.5 cm Signed, lower right: EVuillard Private collection, Great Britain

XI-150

Provenance: Jos Hessel, Paris – Private collection – JPL Fine Arts, London – Jeffrey Archer, London – Private collection, Great Britain.

Exhibition: London, JPL, 1985, no. 21 (col. ill.).



XI-149

XI-151 **Bouquet of Roses**

c. 1930 Pastel on paper, 22.8 × 18 cm Stamp 3, lower right Current whereabouts unknown

Provenance: Artist's studio - Sale, Hôtel Drouot, Paris, 26 June 1995, lot 3 (ill.) - Sale, Sotheby's, London, 1 July 1998, lot 205 (col. ill.) - Current whereabouts unknown.



XI-151





XI-152 Pot of Flowers

c. 1930 Pastel on paper, 24.8 × 32.5 cm Stamp 3, lower right Art market, United States

Provenance: Artist's studio – JPL Fine Arts, London - Private collection, Basle (Switzerland) - Sale, Sotheby's, London, 24 March 1998, lot 355 (col. ill.) -Iill Newhouse, New York.

XI-153 Three Yellow Roses in a Vase

c. 1930 Pastel on paper, 18 × 13 cm Stamp 3, lower right Current whereabouts unknown

Provenance: Artist's studio - Sale, Hôtel Drouot, Paris, 16 Oct. 1988, lot 233 (col. ill.) - Sale, Christie's, London, 4 April 1989, lot 324 (col. ill.) - Sale, Hôtel Drouot, Paris, 16 March 1991, lot 42 (col. ill.) - Current whereabouts unknown.

XI-154 Study of Foliage

c. 1928 Pastel on grey paper, 24 × 32 cm Stamp 3, lower right Current whereabouts unknown

Provenance: Artist's studio - Galerie Berès, Paris -Current whereabouts unknown.



XI-155 Branch

c. 1930 Pastel on paper, 17 × 25 cm Stamp 3, lower right Private collection

Provenance: Artist's studio - Galerie Bellier, Paris -Private collection.

XI-156 Convolvulus

c. 1930 Pastel on paper, 32 × 55.5 cm Signed, lower right: E. Vuillard Current whereabouts unknown





Provenance: Sale, Hôtel Rameau, Versailles (France), 16 June 1983, lot 48 - Sale, Sotheby's, London, 27 June 1984, lot 325 - Private collection - Sale, Christie's, New York, 7 Nov. 2001, lot 484 - Current whereabouts unknown.

XI-157 The Partridges

1921 Oil on cardboard, 25×43 cm Stamp 1, lower right Private collection, Paris

Provenance: Artist's studio – Renou et Colle, Paris, c. 1942 - Girard, Paris - Private collection, Paris -Sale, Hôtel Drouot, Paris, 24 March 1999, lot 70 (col. ill.) - Sale, Christie's, New York, 9 Nov. 1999, lot 271 (col. ill.) – Galerie Hopkins-Thomas-Custot, Paris, 2000 - Private collection, Paris.







XI-158 The Doctor's Visit

Glue-based distemper on cardboard, mounted on canvas, 64.7 × 43.2 cm Signed, lower right: E. Vuillard Private collection, United States

Provenance: Given by the artist to Dr Parvu, Paris 29 March 1922 - Jos Hessel, Paris, c. 1938 - Alfred Daber, Paris, c. 1947 - Private collection, Paris - Sale, Palais Galliera, Paris, 7 June 1973, lot 78 (ill.), bought in - Sale, Hôtel des Ventes, Enghien-les-Bains (France), 23 Nov. 1986, lot 58 (col. ill.), bought in - Galerie Bellier, Paris - William Kelly Simpson, New York.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 200 [La Consultation] - Paris, Daber, 1947 -Katonah, Katonah Gallery, 1989, p. 17, no. 11 (col. ill.) – Glasgow-Sheffield-Amsterdam, 1991-92, no. 95, p. 33 (col. ill.) – Lausanne, 2000-01, no. 84, p. 136 (col. ill.).

Bibliography: Warnod 1988, p. 82 (col. ill.).

Description: A marvel of restrained colour harmony - beige quilt, grey background - with a black and white reproduction of a painting on the wall. The two figures are Alexandre Vuillard and Dr Parvu. (JS)

Vuillard's brother, Alexandre, known in the family as Miquen, was an important presence in the artist's life after the First World War. He often came to stay in the rue de Calais with his wife (15 November-5 December 1918, 3-18 July 1921, 2 July-1 August 1922, etc.), and, contrary to his usual practice in such matters, Vuillard interceded with the Minister for the Colonies, Albert Sarrault (with Jean Laroche acting as go-between) for him to be



sketch for The Doctor's Visit, graphite on paper, 21.8 x 12.5 cm. Private collection.

given the Légion d'Honneur, as announced in the press on 24 July 1923. 'On getting home find Laroche and M[adam]e Fatton [with the] morning paper announcing Miquen's decoration; delighted[,] embrace him'.1

Here, Miquen is shown laid up in bed in his brother's room, where he convalesced between 16 November 1921 and 3 January 1922. On 27 January 1922, Vuillard noted in his Journal: 'largely redraw Parvu Miquen painting';2 and on 10 February: 'work [in the] morning [on] Parvu painting[,] move drawing of chest of drawers 4 cm'.3 The foreshortened chest of drawers on the left creates the same kind of abrupt perspective seen in Yvonne Printemps on Her Sofa-Bed (XI-182), and at the same

time harks back to the simplified, compact forms of Vuillard's Nabi style. Dr Parvu, easily recognisable from his crew-cut hair and short, clipped beard, was the Rumanian assistant of Dr Vaquez (see Docteur Vaquez at the Hôpital Saint-Antoine, X-211 and Docteurs Vaguez and Parvu, XI-250), and the author of a dissertation on the treatment of cardiovascular syphilis. He became one of Vuillard's confidants in the 1920s.

¹ E. V., Journal, III.(S).B, fol. 21r.

² Ibid., III.8, fol. 11v.

Ibid., fol. 12v.

XI-159 Madame Vuillard Knitting in Her Bed

c. 1922 Pastel on brown paper, 25 × 32 cm Stamp 1, lower left Current whereabouts unknown

Provenance: Artist's studio – Private collection, Paris - Sale, Palais Galliera, Paris, 29 Nov. 1972, lot 87 (ill.) - Current whereabouts unknown.



Description: Madame Vuillard's face is visible behind the macramé lampshade to the left of centre. The metal lamp stands on a bedside table heavily tinged with purple, along with a cup, a bowl with an orange in it and a glass of water. On the bed is a small tray. Resting against the wall on the left is a brightly lit pillow on

which the shadow cast by Madame Vuillard's silhouette can be seen. The brown paper is left bare in places.

XI-160 Madame Vuillard Sitting in Bed c. 1922

Pastel on brown paper, 25 × 32 cm Stamp 3, lower right Current whereabouts unknown

Provenance: Artist's studio - Current whereabouts



XI-160



XI-161

XI-161 The Housewife

Mellon, Acc. no. 83.60

1922-25 Oil on thick cardboard, 43.5 × 29.8 cm Signed, lower right: E. Vuillard Virginia Museum of Fine Arts, Richmond (Virginia), Collection of Mr and Mrs Paul

Provenance: Jean Laroche, Paris; Jacques Laroche, Paris - Wildenstein, New York, after 1957 - Paul Mellon, Upperville (Virginia), c. 1966 - Virginia Museum of Fine Arts, Richmond, 1983.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 188 [La Ménagère] - Paris, Daber, 1947 - Cleveland-NewYork, 1954, p. 103 - Paris, Berès, May 1957, no. 81 – Washington D.C., National Gallery of Art, 1966, no. 191 (ill.) - Richmond, Virginia Museum, 1973.

Bibliography: Beaux-Arts, no. 278, 29 April 1938, p. 3 (ill.) - Roger-Marx 1946a, pp. 66, 81, 120 (col. ill.); 1948c, p. 21, pl. 56 – Salomon 1961, p. 142 (ill.) - Roger-Marx 1968, pp. 56, 58 - Salomon 1968, pp. 162 (ill.), 164 – Preston 1971, fig. 63 – Thomson 1988, pp. 139, 193, col. pl. 130 – Cogeval 1993b, p. 102 (col. ill.).

Description: Profile view of Madame Vuillard in a black dress, standing in front of an open door on the right. In the centre is a wooden chair with a high, carved back seen from behind, and on the left next to it, a small bed viewed in perspective. On the bedside table behind the chair is a lamp topped by a small orange shade. Several paintings can be seen on the wall. A dark harmony enlivened by the white bed sheets and the white towel Madame Vuillard is holding. (JS)

The framing here is almost identical to that of The Doctor's Visit (XI-158). Once again, we are in Vuillard's bedroom, but this time the artist has positioned himself further to the right so as to include the narrow door into the room. A Louis XIII armchair, hitherto seldom seen in his work, stands squarely in the centre of the picture space, adding to the scene's somewhat warmed-over Dutch atmosphere. A triptych by Kerr-Xavier Roussel is pinned to the wall. The subtlety of the monochrome shades counteracts the otherwise depressing character of this type of scene, which invariably brings out Vuillard's Mallarméen side. Here the artist is still the poet of sad hours filled with ticking clocks, creaking furniture and the shuffling of slippered steps. 'Vuillard asserts his faithfulness to tranquillity, to silence, to that monochrome world to which he always returns when he paints solely for his own pleasure.'1 Still, one may be forgiven for preferring the venomous jewellery of his late character sketches.

¹ Roger-Marx 1946a, p. 66.



XI-162

XI-162 Annette

c. 1920 Pastel on paper, 47.5 × 37.5 cm Private collection

Provenance: Artist's studio - Private collection.

Description: A full-face portrait of the artist's niece in a dress with a blue collar trimmed with white and red, gazing fixedly to the left. Her face is almost entirely devoid of make-up; a patch of grey-blue shadow in the background to the left of her head offsets the highlights on her chin, nose and forehead. (AC)

XI-163 Portrait of Annette Salomon

c. 1920-22 Pastel on paper, 33 × 38 cm Signed, lower left: E Vuillard Private collection

Provenance: Artist's studio - Private collection.

Description: A young woman with a dark hat and fur collar, seen in profile against a lamp-lit orange ground. A brown shadow veils her features, save for the cheek and nose. A spirited little study. (AC)

XI-164 **Annette Salomon**

Pastel on paper, 63 × 47 cm Stamp 1, lower right

Current whereabouts unknown

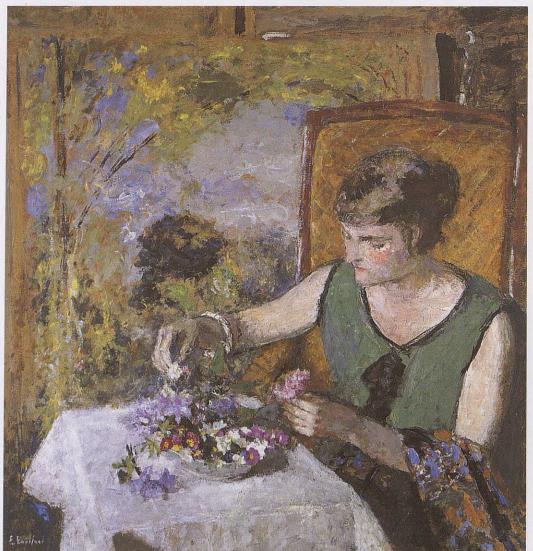
Provenance: Artist's studio - Art market, Paris - John Carter Gallery, Austin (Texas) - Grand Central Art Galleries, New York - George A. Butler, United States - Sale, Sotheby's, New York, 11 May 1988, lot 111 (col. ill.) - Sale, Hôtel Drouot, Paris, 13 March 2000, lot 8 (col. ill.), bought in - Current whereabouts unknown.

Description: A profile view of Annette Salomon in a cloche hat and black coat, her face carefully made-up and a pink highlight on her cheekbone. She sits side-ways on a chair, with her right arm draped over the back. On the cuffs of her sleeves is a green and red motif which is repeated elsewhere on her dress. Nondescript brown, red and black background. (AC)









XI-165



XI-166

XI-165 Annette Salomon Arranging Flowers

1924 Oil on cardboard, 66 × 63 cm Signed, lower left: *E. Vuillard* **Musée Toulouse-Lautrec, Albi** (France), inv. MTL 440

Provenance: Purchased by the Musée Toulouse-Lautrec, Albi (France), 1940.

Exhibitions: Albi, Musée Toulouse-Lautrec, 1942, no. 127 (ill.) – Basle, Kunsthalle, 1949, no. 205 – Albi, Musée Toulouse-Lautrec, 1960, no. 73 – Besançon, Palais Granvelle, 1963, no. 39.

Bibliography: *Beaux-Arts*, no. 82, 20 Oct. 1942, p. 6 (ill.) – Charles-Bellet 1951, pp. 31 (ill.), 32, no. 127 – Vergnet-Ruiz, Laclotte 1962, p. 256 – Lapeyre 1963, p. 175, no. 358; 1967, p. 182, no. 375.

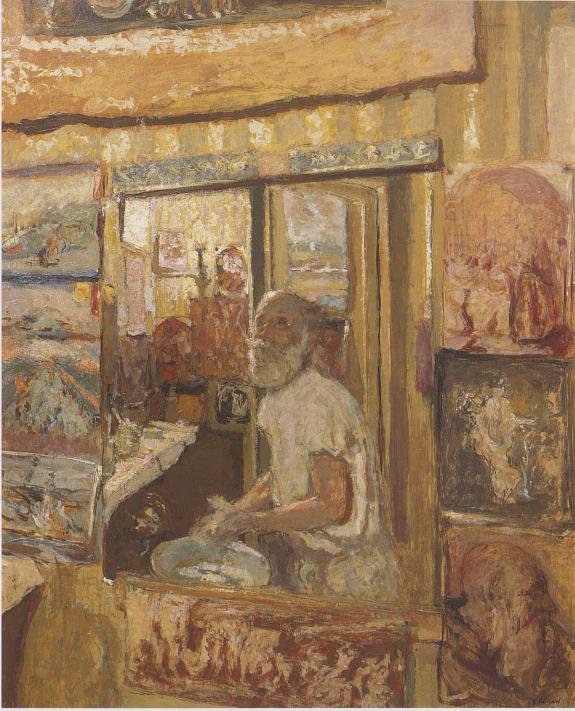
Description: Three-quarters profile of the artist's niece sitting in a deep, high-backed armchair in the drawing-room of the rue de Calais. She wears a low-cut, sleeveless green dress and is arranging violet flowers in a bowl on a table covered with a white cloth. A richly brocaded scarf is draped over her arm. In the background is a bluish study of the garden at Vaucresson (Morning in the Garden of the Clos Cézanne, XI-69). (JS)

XI-166 Jacques Salomon Showing Annette an Open Book

c. 1924-25
Pastel and charcoal on reddish-brown
paper, 25.5 × 33 cm
Signed, lower right: *E Vuillard*Musée des Beaux-Arts Jules Chéret, Nice
(France), Inv. MBAJC 99-1-3

Provenance: Armand Dorville, Paris – Dorville sale, Hall du Savoy, Nice, 24-27 June 1942, lot 399 (ill.) – Ethel Messiah – Ethel Messiah bequest to the Musée des Beaux-Arts Jules Chéret, Nice, 1999.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 240 [*Dame assise à laquelle un homme montre un livre ouvert*] – Nice, Musée Jules Chéret, 1999, no. 8, p. 10 (col. ill.).



XI-16

XI-167
Self-Portrait in the Dressing-Room Mirror or Self-Portrait of the Artist
Washing His Hands

1923-24 Oil on cardboard, 81 × 67 cm Stamp 1, lower right Private collection, United States Provenance: Artist's studio – Sam Salz, New York – Ian Woodner, New York; Woodner Family Collection; Dian and Andrea Woodner, New York – Private collection, United States.

Exhibitions: Paris, Charpentier, 1948, no. 89 – New York, Wildenstein, Oct.-Nov. 1964, no. 63 – New York, The Metropolitan Museum of Art, 1968, no. 238 – Toronto-San Francisco-Chicago, 1971-72, no. 88 (ill.) – New York, Wildenstein, 1976, no. 129 (col. ill.) – Lyons-Barcelona-Nantes, 1990-91, no. 144, p. 52 (col. ill.) – Glasgow-Sheffield-Amsterdam, 1991-92, no. 97, p. 32 (ill.).

Bibliography: Salomon 1953, p. 64; 1961, p. 163 (ill.) – *Art Magazine* 39, no. 2, Nov. 1964, p. 58 – Salomon 1968, p. 165 (ill.) – Kozloff 1971, p. 70, fig. 9 – Preston 1971, p. 50, fig. 73 – Russell, exhib. cat., Toronto-San Francisco-Chicago, 1971-72, p. 50 (ill.) – *Art News* 75, no. 8, Oct. 1976, pp. 65 (col. ill.), 70 – Oakley 1981, pp. 17-18, 22 (col. ill.) – Daniel 1984, pp. 394, 396-397, fig. 145 – Ciaffa 1985, pp. 118-121, fig. 29 – Thomson 1988, p. 139, col. pl. 118 – Cogeval 1993b, pp. 107, 110, 111 (col. ill.).

Description: The artist in shirtsleeves, washing his hands in a basin and reflected in a bathroom mirror surrounded by paintings and reproductions; among the latter are, on the left, two Japanese prints and, on the right, a Le Sueur (The Burial of Saint Bruno), a figure from Pompeii and a Michelangelo prophet. Light from a gas lamp imparts a yellow tinge to the striped wallpaper and highlights the edge of the frame at the top of the painting. Also reflected in the mirror is a glazed door behind the artist. Composition in yellow and green. (AC)

Vuillard loved making discreet allusions to paintings of his hanging on the walls of his collector friends, especially the Hessels. In the present composition, however, he pays tribute to the schools and sources of inspiration that shaped his art. We recognize reproductions of, among others, Le Sueur's Raymond Diocrès, the Flora fresco at Stabiae, Vuillard's own copy of Michelangelo's Zacharias (IX-122), Poussin's drawing Moses Coming to the Defence of Jethro's Daughters' at the Louvre (see



Nicolas Poussin, Moses Coming to the Defence of Jethro's Daughters, brush, brown wash on black chalk sketch. Musée du Louvre, Département des Arts Graphiques, Paris.

ill.) and a Hiroshige print. 'It was, of course, not just to decorate the room that Vuillard pinned up reproductions of works he admired, but to continue his secret dialogues with them, as dictated by whatever composition of his own he was working on at the time.'3 His reflection in the bathroom mirror is rendered as one large painting – it fills most of the composition – among sundry smaller pictures. The depth of field created by the mirror is restricted by the profusion of objects and furniture cluttering the bathroom; the latter, moreover, are seen in a perspective that runs counter to that of the mirror, which is seen at a slant. Vuillard shows no tenderness in depicting his shrivelled body and strangely blind gaze. This is one of the most interesting – indeed, almost tragic – portraits of his late period. Only Munch, in the starless night of his old age, dared compose so bleak a portrayal of his own physical decrepitude: painted in the same year as Vuillard's Self-Portrait,



Self-Portrait between the Clock and the Bed, 1940-47 oil on canvas. Munch-museet, Oslo.

the Norwegian artist's Self-Portrait: The Night Wanderer4 shows him as a kind of hollow-eyed intruder in his own picture. Above all, though, it is Munch's Self-Portrait between the Clock and the Bed (see ill.), in which he waits for death, alone in a room lined with his own early works, that seems to echo the Nabi master. Not altogether adrift in the opulence of his meretricious interiors, Vuillard shows that he is still able to heed the summons of a pictorial Jansenism in which matter is subsumed under meditation.

- Eustache Le Sueur, Life of Saint Bruno, 1645-48, series of 22 oils on canvas, 193 × 130 cm each, except for two paintings measuring respectively 162×114 cm and 191×285 cm, Musée du
- As established by L. A. Prat in the 1994-95 Poussin catalogue, Paris, Réunion des Musées Nationaux, no. 156.
- Salomon 1961, p. 162.
- ⁴ Edvard Munch, Self-Portrait: The Night Wanderer, 1923-24, oil on canvas, 89.5 × 67.5 cm, Munch-museet, Oslo.

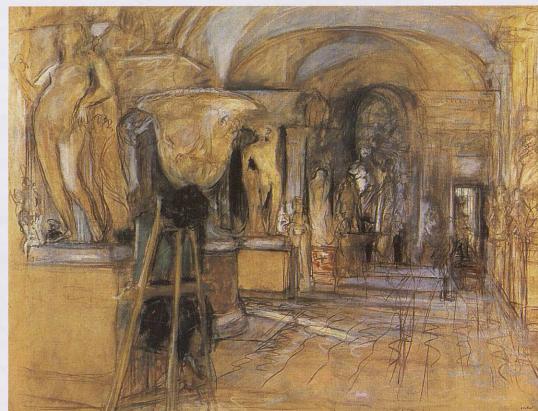
XI-168 At the Louvre (study)

Pastel on paper, 117×150 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio - Sam Salz, New York - Sale, Sotheby's, New York, 5 Nov. 1981, lot 198 (col. ill.) - Sale, Sotheby's, London, 26 June 1984, lot 27 (col. ill.) - Current whereabouts unknown.

Bibliography: Roger-Marx 1946, p. 194 (ill.).

Description: Ochre and blue pastel sketch, establishing the tonal values for XI-169. (AC)



XI-169 At the Louvre

1920 Glue-based distemper on canvas, 130×160 cm Signed, lower right: E Vuillard Private collection, United States

Provenance: Planned for an office designed by Francis Jourdain for the Salon d'automne of 1920, Paris - Purchased from the artist by Jos Hessel, Paris and Bernheim-Jeune, Paris (stock no. 22252, Au Louvre), 18 Oct. 1920, 10,000 F - Marcel Kapferer, Paris, 5 Oct. 1923, 30,000 F - Ian Woodner, New York, c. 1968; Dian and Andrea Woodner, New York - Private collection, United States.

Exhibitions: Paris, Grand Palais, 1920, no. 2234 -New York, Seligmann, 1930, no. 27 - Paris, Musée des Arts Décoratifs, 1938, no. 171 - Edinburgh, Royal Scottish Academy, 1948, no. 104 – London, Wildenstein, June 1948, no. 45 - Paris, Charpentier, 1948, no. 78 – Basle, Kunsthalle, 1949, no. 240 - New York, The Metropolitan Museum of Art, 1968, no. 237 - Toronto-San Francisco-Chicago, 1971-72, no. 80 (ill.) - Lyons-Barcelona-Nantes, 1990-91, no. 137 p. 92 (col. ill.) - Paris, Louvre, 1993, no. 18 (col. ill.).

Bibliography: BVA 1, no. 23, 1 Nov. 1920, p. 645 (ill.) – La Renaissance, Jan. 1921, p. 35 (ill.) – BVA

5, no. 6, 15 March 1924, p. 121 (ill.) - Aulanier

Description: A view of the Salle des Cariatides in the

slung over one of its uprights, and, along the edge, a woman in a grey-green dress and beige hat, cropped by

the picture frame. In the background, the silhouettes of three visitors can be seen. Ochre-pink harmony. (JS)

1957, fig. 38 - Dumas, exhib. cat., Lyons-Barcelona-Nantes, 1990-91, p. 91.

Louvre. On the left is an easel, with a large black hat

Pastel on bistre paper, mounted on canvas, 63.6×100.3 cm

(Molière) at the Louvre

Stamp 1, lower right Private collection, United States

A Theatrical Evening

XI-170

Provenance: Artist's studio – Jacques Dubourg, Paris - Sale, Hôtel Rameau, Versailles (France), 4 Dec. 1977, lot 131 (col. ill.) - Sale, Hôtel Drouot, Paris, 17 March 1981, lot 55 (col. ill.) - Sale, Sotheby's, London, 1 July 1981, lot 368 (col. ill.) - Sale, Phillips, New York, 13 May 1985, lot 31 (col. ill.) - Sale, Christie's, New York, 10 Nov. 2000, lot 436 (col. ill.), bought in - Private collection, United

Exhibition: Stockholm, Galerie d'Art Latin, 1948, no. 19 [Conférence au Musée du Louvre, 1938].

Bibliography: Chastel 1946, pp. 106, 107 (ill.).

Description: A room in the Louvre hung with chandeliers, with a crowd pressing round a stage dominated by an antique torso placed in front of a monumental door. Unusual lighting, with the strange profile of a woman on the right, the back of her head illuminated by light coming from between the carved figures. (AC)





XI-171

XI-171 Students Copying Paintings in the Salle La Caze

1921 Glue-based distemper on canvas, 102 × 59 cm Signed, lower right: *E. Vuillard* Private collection, London Provenance: Purchased from the artist by Jos Hessel, Paris, and Bernheim-Jeune, Paris (stock no. 22590 [Copistes dans la Salle La Caze]), 2 April 1921, 6,000 F – Gaston Lévy, Paris, 29 April 1929, part of a lot with XI-29, 65,800 F for the lot – Simon, Paris – Andrée Julie, Limoges (France) – Private collection, France – Alfred Ayrton, Montecarlo (Principality of Monaco) – Private collection, London.

Bibliography: Faure 1924, p. 453 (ill.); 1964, p. 225, fig. 269.

Today, the Salle La Caze at the Louvre is the room where antique bronzes are displayed.

XI-172 to XI-178 Studies and Preliminary Sketches for the Camille Bauer Decoration

XI-172
The Salle La Caze at the Louvre (preliminary sketch)

1921
Pastel on paper, 61 × 48 cm
Signed, lower left: *E Vuillard*Private collection, Switzerland

Provenance: Camille Bauer, Basle (Switzerland); Bauer Collection, Switzerland – Private collection (Switzerland).

Exhibitions: Paris, Orangerie, 1968 (not in cat.) – Paris, Louvre, 1993, no. 22 (col. ill.).

XI-173
The Salle des Cariatides at the Louvre (preliminary sketch)

1921 Pastel on paper, 61 × 48 cm Signed, lower left: *E Vuillard* Private collection, Switzerland

Provenance: Camille Bauer, Basle (Switzerland); Bauer Collection, Switzerland – Private collection (Switzerland).

Exhibitions: Paris, Orangerie, 1968 (not in cat.) – Paris, Louvre, 1993, no. 19 (col. ill.).





XI-173



XI-174

XI-174 The Salle Clarac at the Louvre (study I)

1922 Glue-based distemper on canvas, 100 × 115 cm Stamp 1, lower right Private collection

Provenance: Artist's studio – Private collection – Sale, Christie's, New York, 10 Nov. 1999, lot 620 (col. ill.), bought in.

XI-175 The Salle Clarac at the Louvre (study II)

Pastel on paper, mounted on hardboard, 95 × 115 cm
Stamp 1, lower right
Musée d'Art et d'Histoire, Geneva,
Inv. 1969-0020

Provenance: Artist's studio – Sale, Galerie Motte, Geneva, 25 May 1963, lot 44 (ill.) – Musée d'Art et d'Histoire, Geneva, 1969.

XI-176 The Salle du Moyen Âge at the Musée des Arts Décoratifs (study I)

1922 Glue-based distemper on paper, mounted on canvas, 98 × 114 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio – Hallsborough Galleries, London – Sale, Sotheby's, London, 29 April 1964, lot 73 (ill.) – Current whereabouts unknown.

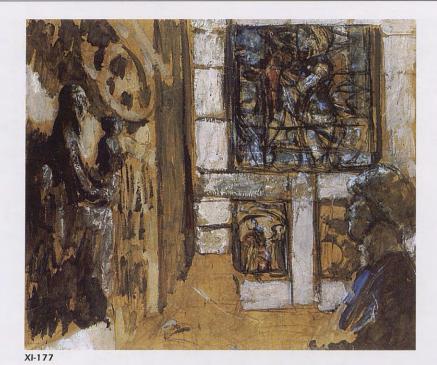
Description: At the centre of the painting is a figure clad in purple, with a high collar and a toque. The stained-glass windows are touched up with blue, yellow and red pastel, giving them more brilliance than in XI-177. On the right, a green bronze head stands out against a nondescript background. (AC)







1382



XI-177 The Salle du Moyen Âge at the Musée des Arts Décoratifs (study II)

1922 Glue-based distemper on paper, mounted on canvas, 98 × 114 cm Stamp 1, lower left Private collection, Switzerland Provenance: Artist's studio – Hallsborough Galleries, London – Sale, Sotheby's, London, 29 April 1964, lot 74 (ill.), bought in – Sale, Sotheby's, London, 20 March 1991, lot 9 (col. ill.) – Bauer Collection, Switzerland – Private collection, Switzerland.

Description: On the right is the bust of a woman wearing a toque and standing in front of a stained glass window; on the left, a medieval statue of the Virgin and Child. (AC)

XI-178 Vuillard's Fireplace (study for overdoor I)

1922
Pastel on paper, mounted on canvas,
49 × 120 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

Exhibition: Paris, Charpentier, 1948, no. 159.

Bibliography: Chastel 1946, p. 83 (ill.) – Salomon 1961, p. 137.



I-178



XI-179.1

XI-179.1 to XI-179.6 Decoration for Camille Bauer

1921-22

Common provenance: Commissioned from the artist by Camille Bauer, Basle (Switzerland); Bauer Collection, Switzerland.

Common exhibitions: Munich, Haus der Kunst, 1968, nos. 153, 154, 155, 156, 157, 158 (ill.) – Paris, Orangerie, 1968, nos. 154, 155, 156, 157, 158, 159 (ill.)

Common bibliography: Salomon 1945, pp. 64, 101 – Salomon 1953, pp. 112-113 – Salomon 1961, pp. 138-140 (ills.), p. 141 (col. ill.); 1968, pp. 141-142, 143-144 (col. ills.), 145 – Preston 1971, pp. 44-45, figs. 61-62 – Russell 1971, p. 50 – Exhib. cat., Toronto-San Francisco-Chicago, 1971-72, pp. 46-47 (ill.) – Daniel 1984, pp. 322, 325, 329, figs. 113-116 – Thornton 1986 – Thomson 1988, pp. 134, 137-138, col. pls. 125-127 – Dumas, exhib. cat., Lyons-Barcelona-Nantes, 1990-91, pp. 90-91 (ill.) – Cogeval 1993b, pp. 81-82, 83 (col. ill.).

XI-179.1 The Salle La Caze at the Louvre

1921

Glue-based distemper on canvas, 157×137 cm

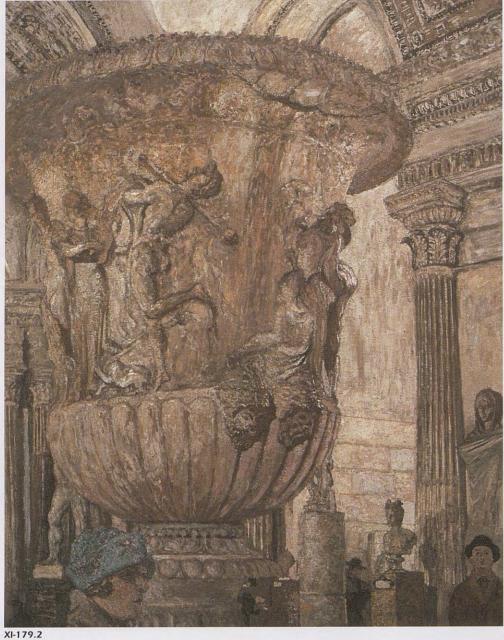
Signed and dated, lower right: *E. Vuillard 21*

Private collection, Switzerland

Provenance: [See common provenance] – Sale, Sotheby's, London, 8 Dec. 1997, lot 7 (col. ill.), bought in.

Exhibitions: [See common exhibitions] – Zurich, 1964, no. 161 – Paris, Louvre, 1993, no. 23 (col. ill.).

The Hedonist and the Psychologist



XI-179.2 The Salle des Cariatides at the Louvre

1921 Glue-based distemper on canvas, $167 \times 138 \text{ cm}$ Signed and dated, lower left: E. Vuillard 21 Private collection, Switzerland

Provenance: [See common provenance] - Private collection, Switzerland.

Exhibitions: [See common exhibitions] – Paris, Louvre, 1993, no. 20 (col. ill.).

XI-179.3 The Salle Clarac at the Louvre

1922 Oil, distemper on canvas, 97×115 cm Signed and dated, lower right: E. Vuillard 22 The Toledo Museum of Art, Toledo (Ohio), 1999.2

Provenance: [See common provenance] – Crane & Kalman Gallery, London – The Toledo Museum of Art, Toledo, 1999.

Exhibitions: [See common exhibitions] - Zurich, 1964, no. 162.

Bibliography: [See common bibliography] – Dupuy, exhib. cat., Paris, 1993, p. 70, fig. 23a.

XI-179.4 The Salle du Moyen Âge, Musée des Arts Décoratifs

1922 Distemper on canvas, 97 × 115 cm Signed and dated, lower right: E. Vuillard 22 Private collection, United States

Provenance: [See common provenance] – Sale, Sotheby's, London, 5 Dec. 1990, lot 126 (col. ill.) – Private collection, United States.

Exhibitions: [See common exhibitions] – Hamburg-Frankfurt-Zurich, 1964, no. 75 (ill.).

Bibliography: [See common bibliography] – Dupuy, exhib. cat., Paris, 1993, p. 71, fig. 23b.





XI-179.4



XI-179.5



XI-179.6

XI-179.5 Vuillard's Fireplace (overdoor I)

1922
Glue-based distemper on canvas,
45 × 115 cm
Signed and dated, lower right:
E. Vuillard 1922
Private collection, Switzerland

Provenance: [See common provenance] – Sale, Sotheby's, London, 5 Dec. 1990, lot 127 (col. ill.) – Private collection, Switzerland.

Bibliography: [See common bibliography] – Dupuy, exhib. cat., Paris, 1993, p. 71, fig. 23c.

XI-179.6 Vuillard's Fireplace (overdoor II)

1922
Glue-based distemper on canvas,
45 × 115 cm
Signed and dated, lower right: *E. Vuillard 1922*Private collection, Switzerland

Provenance: [See common provenance] – Sale, Sotheby's, London, 5 Dec. 1990, lot 128 (col. ill.) – Private collection, Switzerland.

Bibliography: [See common bibliography] – Dupuy, exhib. cat., Paris, 1993, p. 71, fig. 23d.

'During the 1914-18 war, Vuillard was mobilized as a railway warden at Conflans-Sainte-Honorine, near Paris. He left no records of those few months spent in the army, with the single exception of a major commission. On learning that he was a painter, one of his comrades-in-arms, a Territorial like himself, proposed that he should decorate the home of his sister, who lived in Switzerland, where she had recently been married." This was the strange origin, as reported by Jacques Salomon, of a decorative ensemble by Vuillard that is now quite renowned, though few but a handful of scholars have actually seen it in its entirety: the six panels of the At the Louvre series commissioned by the Swiss intermediary between the artist and the patron was a man by the name of Judlin, or perhaps Iullien (Vuillard uses both spellings). The artist refers to them for the first time in his Journal for 4 November 1920: 'Jullien comes by; matter of panels for his sister; somewhat ill at ease, show him photos, take him to the studio, enthusiastic about my talent! extraordinary!'2 Vuillard had already decided that he would base this new work on the art collections at the Louvre. He had visited the museum frequently during the year 1920, notably with his niece Annette around the time of her engagement to Jacques Salomon (their wedding took place on October 9 of that year): 'Louvre with Annette, sketch, strange subject, suddenly thought [of] analogies [with] Degas'.3 Francis Jourdain had recently commissioned him to paint a composition in the Louvre, a 'wide-angle' view of the Salle des Cariatides (At the Louvre, XI-169). and he was mulling over a host of other ideas. Due to the threat of German bombardments the Louvre had been shut during the war, and its reopening in January 1920 was like an expression of France's rebirth. Vuillard wanted to revisit the artworks until he was intoxicated with them;4 rushing to the museum as early as January 21, he reported: 'Weather clears[,] visit the Louvre, crowded, the sky in The Marriage [at Cana] and Le Sueur.'5 By November he was jotting down in his Journal: 'Fruitful visit to the Louvre, idea for my Basle decoration',6 clear proof that he was already thinking about the 'Bauer Panels'. The commission was initially for two panels only, which were to decorate the front hall in Bauer's residence, a formal room furnished in the purest sixteenthcentury German style. As Vuillard was unable to travel to Basle to view the room at first hand, Bauer sent him a photograph. The artist amusingly pencilled onto it sketches of the first two paintings of what in due course would become a full-blown decorative cycle (see ill.): The Salle La Caze on the left and The Borghese Vase on the right. In February 1921 he noted his 'great interest in working on drawing the Basle panel painting, stay till 6 o'clock'.7 Less than two weeks later, he noted: 'drop by the Louvre, B[orghese] vase, sketch; the top, the figures, can't picture the whole'.8 After vis-

industrialist Camille Bauer late in 1920. The



Photograph by Bauer sent to Vuillard and heightened by the artist, 1920. Private collection.

iting the Salle des Cariatides, one of the world's largest collections of sculpture from antiquity, he moved on to the Salle La Caze, where he had long admired the Chardins, Lancrets and Watteaus. On March 15 he returned to the 'Louvre with Annette', and a few weeks later, on 3 April, he reported 'meeting Annette and Jacques' there. 10 The monumental scale of the Borghese Vase, in marked contrast with the flattened perspective of the setting, was established in a wide range of manners in a quantity of preparatory drawings. The finished painting is an audacious close-up of the gigantic sculpture, one of the most illustrious items in the Louvre's collection of antiquities. In a typically Vuillardian manner, the artist sets the bottom of the composition level with his niece's face. Annette is thus at once an ordinary museum-goer walking past the vase and a vestal virgin, as it were, watching over Jacques Salomon in his black hat, who is studying the awesome sculpture from a distance. The car-



Amedeo Modigliani, Paul Guillaume, 1915, oil on canvas. Musée de l'Orangerie, Walter-Guillaume collection, Paris.

digliani, *Paul*915, oil on
6e de
Salomon.

E. V., The Borghese Vase
(detail), 1921: Jacques
Salomon.

icatured treatment of the latter deserves to be set alongside Modigliani's portrait of *Paul Guillaume* (see ill.).

The Salle La Caze provided Vuillard with an opportunity to indulge in one of his favourite exercises: citing paintings. As the result of shrewd research done by Marie-Anne Dupuy,11 we recognize Fragonard's Study, a Pastoral Scene currently attributed to Norblin de La Gourdaine, Watteau's Nymph and Satyr and Chardin's Jar of Olives. But even here, in this celebration of Old Masters, Vuillard slips in members of his own family circle: one gradually distinguishes his mother, who appears to be consulting a guidebook to the museum, in the lower left corner, and, yet again, in the foreground right, Annette wearing a white hat. The initial two panels were completed by May 1921, Jullien delivered a cheque to Vuillard, and they were crated and shipped to Basle. On 29 December, the Bauers invited the artist to come and view them in the city, where, among other things, he visited the art museum. He got along excellently with his patrons and went back home with a new commission, this time for four overdoors to round off the decoration of their entrance hall: two almost perfectly square panels and two rectangular, horizontal panels, one of which was to be placed between the first pair. The artist worked on them throughout the first six months of

As early as March 9, he noted, 'afternoon [at the] Louvre, the tanagras for Basle'.12 The two horizontal overdoors do not depict scenes in the national museum, but instead give glimpses of the artist's familiar surroundings: his mantelpiece crowded with statuettes, including the fine plaster-cast of the Venus of Milo that appears in a number of his paintings around this time, and several - fake or genuine - tanagras in his possession. Oddly enough, these two paintings are the most original panels in the cycle; unravelling their meaning is a dizzying exercise. In the Venus panel the figure that seems to be glancing back at the statuettes is actually the reproduction of a portrait of a young girl, propped on the mantelpiece. Vuillard had lost none of his fondness for laying visual traps. But the real bravura compositions in the ensemble are the two other overdoors: the Salle Clarac and the panel long known as La Sculpture and recently identified13 as a depiction of the Medieval Room at the Musée des Arts Déco-











Photographs from the 1970s showing the six Vuillard panels installed at Camille Bauer's. Private collection.

ratifs (which is likewise housed in the Palais du Louvre). The entry in Vuillard's Journal for 15 April 1922 makes this perfectly clear: 'work on Basle panels, sketch of wooden Virgin, Arts décoratifs. Radical change'.14 Confirming this is another entry, made three days later: 'go [to the] Arts décoratifs, new decision[,] study medieval stained-glass window, [work] rather feverishly'. 15 Vuillard was clearly intent on celebrating the art of the French nation in the age of the cathedral builders when, despite its often dark history, France was a radiant artistic influence throughout Europe. The kaleidoscopic light shining through the stained-glass window in the overdoor has the richness of a renewal. In its companion piece (XI-179.3), the artist's homage to the art of the past is fleshed out with an evocation of classical sculpture, a medley of Greek vases and figurines in one of the museum's tall display cases. Even more specifically, the composition brings to mind Degas' famous monotype of

Mary Cassatt viewed from the back in front of display cases at the Louvre. Vuillard actually refers to the latter in his Journal for 3 May 1920. A few days later, observing the progress of his work on the panels, he confides: 'comparison with previous work; need to fuse the two; inwardly very much on edge...'

This harmonization of the different phases of the decorative ensemble proved quite successful. A series of photographs taken in Bauer's home roughly thirty years ago (see ills.) shows the position of each panel very clearly. Even in these black-and-white snapshots, one is struck by the astonishing effect produced by Vuillard's paintings, with their vastly varied vantage points, when wedded to the panelling of the Swiss industrialist's villa. As with the decorative ensemble for the Théâtre des Champs-Élysées, we seem to be looking through a series of windows at disparate segments of reality, fragments of life in motion that can only coexist in the same space when

unified by the same decorative effect and the same matte texture. And like that project, by then several years old, the present ensemble has an ideological dimension of sorts, being a restrained paean to the glory of French art, which had recently emerged from one of the worst storms in its history.

¹ Salomon 1961, p. 137.

² E. V., Journal, III.7, fol. 22v.

³ Ibid., 4 May 1920, III.6, fol. 30v.

⁴ See Dumas, exhib. cat., Lyons-Barcelona-Nantes, 1990-91, pp 90-94.

⁵ E. V., Journal, III.5, fol. 56v.

6 Ibid., 27 Nov. 1920, III.7, fol. 28v.

⁷ Ibid., 3 Feb. 1921, fol. 47r.

⁸ Ibid., 16 Feb. 1921, fol. 49v.

9 Ibid., fol. 56r.

10 Ibid., fol. 58v.

Dupuy, exhib. cat., Paris, 1993, p. 70.

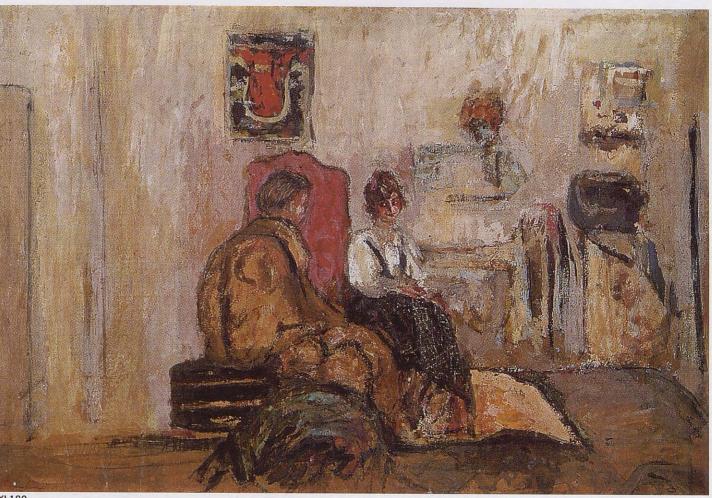
12 E. V., Journal, III.8, fol. 14v.

13 Dupuy, exhib. cat., Paris, 1993, p. 68.

14 E. V., Journal, III.8, fol. 23v.

Ibid., fol. 24r

16 Ibid., 8 May 1922, fol. 31r.



XI-180

XI-180 Yvonne Printemps in Her Dressing-Room

1919; reworked in 1922 Glue-based distemper on paper, mounted on canvas, 50 × 72 cm Stamp 2, lower left Current whereabouts unknown

Provenance: Sacha Guitry, Paris – André Weil, Paris – Mme Lobel-Riche, Paris – O'Hana, London, 1959 – Howard Young, New York – Byron Foy, New York – Sale, Sotheby's, New York, 19 May 1966, lot 26 (col. ill.) – Current whereabouts unknown.

Exhibition: London, O'Hana, April 1959.

Bibliography: *The Connoisseur* 143, no. 577, April 1959, p. 176, fig. 1.

Description: The model is clad in a short, dark tartan dress whose shoulder straps contrast sharply with her white blouse. She looks mischievously at the seated fig-

ure on the left silhouetted against the panel of an oldrose screen. On the light-pink wall to the left of centre is an orange-coloured poster. (JS)

patches standing out beneath it suggest a piano. The bare cardboard support shows through in almost every other area of the composition. (JS)

XI-181 Yvonne Printemps at the Piano

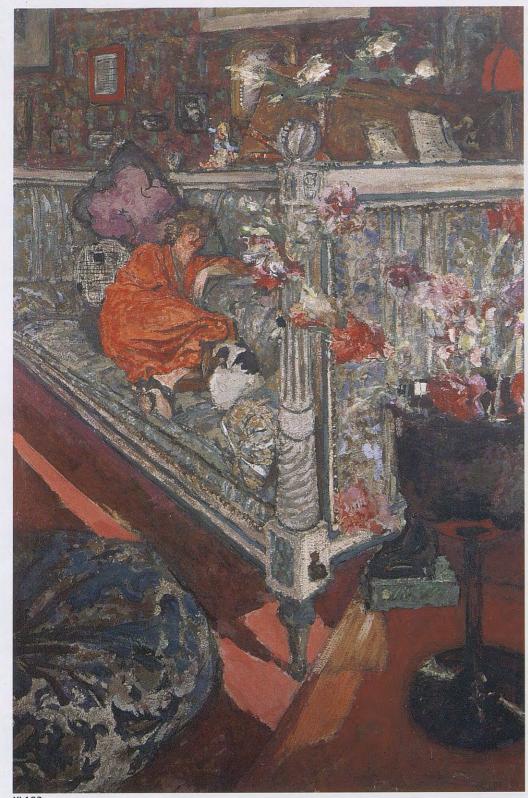
1919-20 Pastel on cardboard, 62 × 49 cm Stamp 2, lower right Current whereabouts unknown

Provenance: Artist's studio – O'Hana, London, c. 1950 – Current whereabouts unknown.

Description: Profile view of Yvonne Printemps clad in a faintly orange-coloured dress. In the foreground is a basket of white, pink and red roses on a chair; further back to the left, a piece of furniture on which a pink book and a lamp with a pink and black shade can be seen. On the greyish-pink wall in the background is a drawing of the head of Lucien Guitry; the two black



XI-181



XI-182

XI-182 Yvonne Printemps on Her Sofa-Bed

1919-21 Glue-based distemper on canvas, 116 × 79 cm Private collection, United States Provenance: Yvonne Printemps, Paris – Yvonne Printemps sale, Palais d'Orsay, Paris, 13 Dec. 1977, lot 189 (col. ill.) – Galerie Berès, Paris – Private collection, United States.

Bibliography: Ciaffa 1985, pp. 308-309, fig. 168.

Vuillard initially considered several options for this portrait of the beautiful actress and singer, Yvonne Printemps ('hesitating between several Yvonne P projects'.'). The present version is a stunning masterpiece from the artist's late period. The foreshortened figure has been reduced almost to the status of a detail, while the day-bed she is resting on is thrust into our field of vision. Note the care Vuillard lavishes on the sofa's fluted columns. His first impulse, of course, was to produce a frontal



E. V., first idea for *Yvonne Printemps on Her Sofa-Bed*, 1920, graphite on paper, 12.2 x 20.8 cm. Private collection.

treatment of the day-bed (see ill.); almost immediately thereafter, however, he decided



E. V., preparatory drawing for *Yvonne Printemps on Her Sofa-Bed*, 1920, graphite on paper, 20.8 x 12.2 cm. Private collection.

on an oblique framing, which allowed him to give its vertical elements a disproportionate importance relative to the reclining figure. He modulates the garnet-coloured floor to pink where a ray of sunshine falls across the rug at bottom left; and this narrow strip of pink light repeats the slant of the couch with an almost audible emphasis, producing an unusual harmony between the Tyrian pink, the hassock's purple, the model's orange-pink dress and the deep-red walls.

There is an element of Orientalism in this gaudy depiction of a Parisian sultaness sprawling languidly on her sofa.

¹ E. V., Journal, 19 May 1919, III.4, fol. 63v.



XI-183 Portrait of Yvonne Printemps (study)

1919-21 Glue-based distemper on paper, mounted on canvas, 52 × 74 cm Stamp 1, lower left Current whereabouts unknown

Provenance: Artist's studio – Knoedler, New York – Marlborough Fine Art, London, 1957 – Current whereabouts unknown.

Exhibitions: Milan, L'Annunciata, 1947 – Paris, Charpentier, Feb.-May 1950, no. 98b (ill.) – London, Marlborough, 1957, no. 67 (ill.); Feb.-March 1961, no. 13 (ill.) – Zurich, Semika Huber, 1961, no. 4 (ill.) – Rome, Marlborough, 1963, no. 11 (ill.).

Bibliography: *Emporium* 105, no. 629, May 1947, p. 220 (ill.).

Description: A broadly executed sketch emphasizing the yellows and blues of the cushion, the orange of the housecoat, the grey of the sofa's frame, the pink of the sitter's face and the room's wine-coloured background. (JS)

XI-184 Yvonne Printemps and Sacha Guitry

1919-21

Oil on paper, mounted on canvas, 63 × 90 cm Stamp 1, lower right

Museu de Arte de São Paulo, São Paulo (Brazil)

Provenance: Artist's studio – Wildenstein, New York, 1949 – Museu de Arte de São Paulo, São Paulo.

Exhibitions: Düsseldorf, Kunsthalle, 1954, no. 88 – London, Tate Gallery, June-Aug. 1954, no. 68 – Milan, Palazzo Reale, 1954-55, no. 92 (ill.) – Japan-Brazil, travelling exhib., 1973, no. 35 (col. ill.) – Martigny, Gianadda, 1988, p. 252 (col. ill.).

Bibliography: *L'Illustration*, 26 June 1954, p. 1095 (ill.) — Bardi 1966, p. 14, no. 61, p. 70 (col. ill.), fig. 3 — São Paulo 1970, p. 48, col. fig. 3; 1973, p. 104.

Sacha Guitry is known to have cloistered his wife in their town house on the avenue Élisée-Reclus in Paris. Admittedly, she never got up before one in the afternoon and had the rep-

utation of being extremely fickle, if not an outright nymphomaniac. She and Guitry married in April 1919, with Lucien Guitry, Tristan Bernard, Sarah Bernhardt and Georges Feydeau as their witnesses. Vuillard here depicts the then most famous couple of the Parisian stage engaged in a splendid game of hide-andseek, and takes great liberties with his friends in the way he composes the painting. The sofa-bed is Yvonne's citadel, her rampart. Guitry is relegated to the background, far behind her and beyond the pale, as it were. In contrast, her dazzling, instantly recognizable smile is given particular emphasis. One senses an immense tacit understanding between the couple, comparable to the camaraderie they shared with the artist.

Sacha Guitry was very much in the public eye at the time, with his plays *Pasteur* (which opened at the Vaudeville theatre in January 1919), *Je t'aime* (October 1920, at the Théâtre Édouard VII) and especially *L'Amour masqué* (February 1923, with music by André Messager). He and Yvonne separated in 1932, when she began a long, stormy liaison with the actor Pierre Fresnay, and Guitry subsequently became involved with Germaine Delubac.



XI-184



XI-185

XI-185 **Yvonne Printemps** in an Armchair

1919-21 Glue-based distemper on canvas, 130×95 cm Signed and dated, lower right: E. Vuillard 1921 Current whereabouts unknown

Provenance: Sacha Guitry, Paris - Sale, Palais Galliera, Paris, 4 Dec. 1972, lot B (col. ill.), bought in - Wildenstein, New York - Private collection - Sale, Sotheby's, New York, 13 Nov. 1997, lot 159 (col. ill.) - Current whereabouts unknown.

Exhibition: Paris, Hôtel de la Curiosité, 1924, no. 91

Bibliography: Bazin 1933, p. 93, fig. 107 -Salomon 1945, p. 66 - Roger-Marx 1946a, pp. 93, 192 - Cogeval 1993b, p. 104 (col. ill.).

Description: A portrait of the actress Yvonne Printemps sitting by a fireplace in a green and white upholstered wing chair. She wears a black bow round her neck and is dressed in a shiny black coat open on a white, highnecked blouse. Two roses and a green scarf dangle from her hand, which rests on the arm of the chair. On a small table in the background a pair of electric lamps with red shades stand out against the red wallpaper printed with green motifs. (JS)

A more restrained painting than the two previous compositions, this portrait is a better





E. V., two preparatory drawings for Yvonne Printemps in an Armchair, 1919-21, graphite on paper, 21.6 x 13.2 cm. Private collection

likeness of Yvonne Printemps. Several of the artist's preparatory sketches include studies of the actress's closed mouth; others, however, present more exaggerated drawings of watchful, weasel-like profiles. The contrast between the green velvet upholstery and the red wallpaper printed with Persian motifs is particularly beautiful. In his Journal for 26 September 1919, the artist notes: 'Jos drops by. [O]nly interested in the armchair'.

¹ E. V., Journal, III.5, fol. 31r.

XI-186 Yvonne Printemps in L'Illusionniste (sketch)

1922 Pastel on paper, 47 × 46.5 cm Stamp 2, lower right Current whereabouts unknown

Provenance: Artist's studio - Galerie Rousso, Paris, 1950 - Current whereabouts unknown.



Exhibitions: Paris, Galerie Beaux-Arts, 1949 - Geneva-Zurich, 1950, no. 13 - London, Wildenstein, 1950, no. 14.

Description: Yvonne Printemps silhouetted in pink on an ochre stage surrounded by pink sets and dark-coloured uprights. She is singing before a row of bright footlights, facing the brown auditorium. A quick study, which should be seen in conjunction with the artist's glue-based distemper sketches of actors in L'Illusioniste. (AC)

XI-187 L'Illusionniste. Gardey the Dwarf in the Wings (sketch)

Glue-based distemper on canvas, $176.5 \times 50 \text{ cm}$ Stamp 1, lower right Art market, Paris

Provenance: Artist's studio - Private collection -Galerie Bellier, Paris.

Exhibitions: Paris, Bellier, 1989 – Lyons-Barcelona-Nantes, 1990-91, pp. 133 (col. ill.), 134, no. 139.

XI-188 L'Illusionniste. Gardey the Dwarf in the Wings (study)

Pastel on paper, 177×51 cm Stamp 1, lower right Private collection

Provenance: Artist's studio - Private collection.

Exhibition: Paris, Bernheim-Jeune, 1953, no. 41 [Le

Description: Harmony in pink, green and orange. (JS)

A splendid, particularly inspired and freely worked pastel in a narrow kakemono format, in which we once again feel the force of the artist's provocative genius of the 1890s.

XI-189 **Yvonne Printemps** in L'Illusionniste

1922 Glue-based distemper on paper, mounted on canvas, 170.2×148.3 cm Stamp 1, lower right Current whereabouts unknown

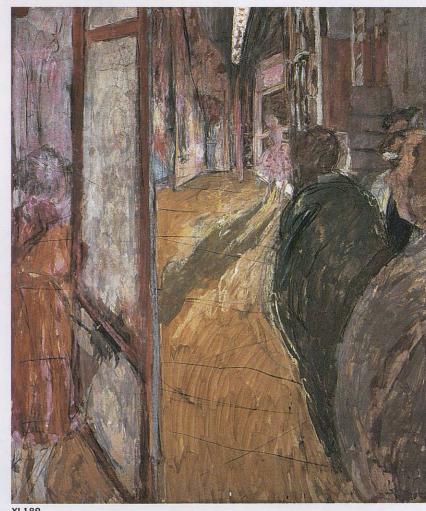
Provenance: Artist's studio – Jacques Roussel, Paris - Gift to the Syndicat des Acteurs, Paris - Sale, Hôtel Rameau, Versailles (France), 25 June 1968, lot 67 (ill.) - R. O. Peterson - Sale, Sotheby's, London, 29 June 1977, lot 103 (ill.), bought in - Private foundation, California - Sale, Sotheby's, New York, 11 May 1993, lot 37 (col. ill.) - Current whereabouts unknown.

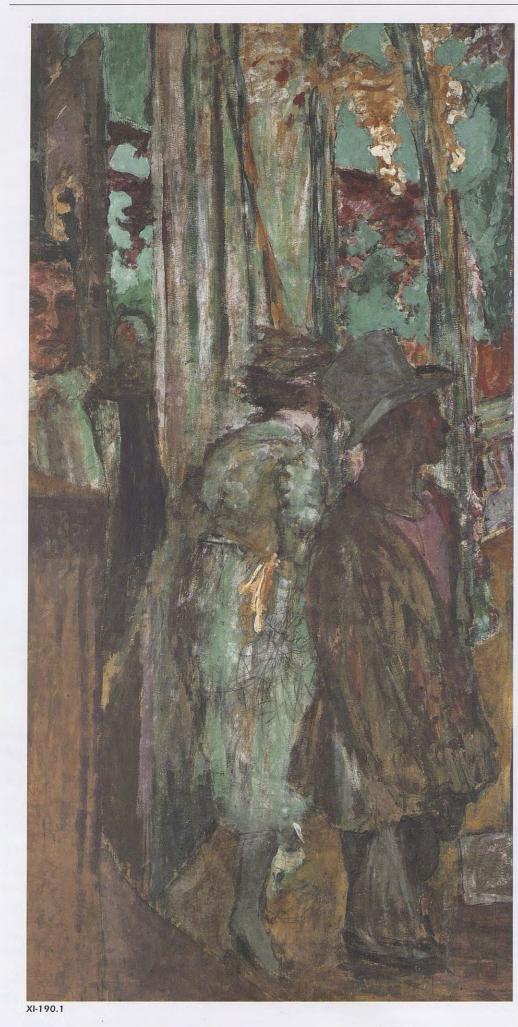
Exhibition: Lyons-Barcelona-Nantes, 1990-91, no. 142.











XI-190.1 L'Illusionniste – I

1922

Glue-based distemper on paper, mounted on canvas, 195 × 100 cm Stamp 1, lower right Private collection, United States

Provenance: Artist's studio – Galerie Bellier, Paris – Private collection, United States – Sale, Hôtel Drouot, Paris, 6 Dec. 1992, lot 12 (col. ill.), bought in – Private collection, United States, 2001.

Exhibitions: Paris, Durand-Ruel, 1974, no. 25 (ill.) – Melbourne, Tolarno, 1981, no. 4 (ill.) – San Antonio, Marion Koogler McNay Art Museum, 1986 – Paris, Bellier, 1989 – Lyons-Barcelona-Nantes, 1990-91, no. 40, p. 132 (ill.) – Florence, 1998, no. 106, p. 143 (col. ill.); Montreal, 1998, no. 191, p. 59 (col. ill.) – St. Tropez-Lausanne, 2000-01, no. 86, p. 134 (col. ill.).

Bibliography: Salomon 1945, p. 66; 1968, p. 26 – Cogeval 1993b, pp. 89 (col. ill.), 90, 104; exhib. cat., Montreal, 1998, p. 123.

Description: Three figures awaiting their entry on stage in front of several uprights and items of red, yellow and green scenery. On the left is the 'Illusionniste' himself with a brick-red face; in the centre, a woman with a bright-yellow bow at her waist, and, on the right, seen in profile against the luminous background, a clown in a grey top-hat and a pink vest glimpsed between the lapels of his knee-length coat. (AC)

XI-190.2 L'Illusionniste – II

1922

Glue-based distemper on paper, mounted on canvas, 193 × 100 cm Stamp 2, lower right Private collection, United States

Provenance: Artist's studio – Galerie Bellier, Paris – Private collection, United States – Sale, Hôtel Drouot, Paris, 6 Dec. 1992, lot 12 (col. ill.), bought in – Private collection, United States, 2001.

Exhibitions: Paris, Charpentier, 1948-49, no. 231 – San Antonio, Marion Koogler McNay Art Museum, 1986 – Paris, Bellier, 1989 – Lyons-Barcelona-Nantes, 1990-91, no. 141, p. 133 (col. ill.) – Florence, 1998, no. 107, p. 143 (col. ill.); Montreal, 1998, no. 192, p. 59 (col. ill.) – St. Tropez-Lausanne, 2000-01, no. 85, p. 135 (col. ill.).

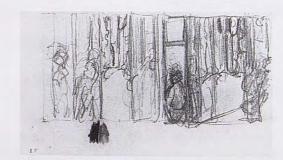
Bibliography: Chastel 1948, col. pl. 14; 1954, p. 38 (ill.) – Salomon 1968, p. 26 – Daniel 1984, pp. 185, 187, fig. 67.

In March 1922, Vuillard attended a revival of Sacha Guitry's comedy *L'Illusionniste* at the Théâtre Édouard VII in Paris (see ill.). Galvanized by his friend's success, he first considered making a four-panel screen and even sketched a rough draft (see ill.): 'evening at Lucy's, suggested using my theatre idea for a screen' (22 March 1922¹). He spent much of the following month of April hanging about the wings of the theatre, spending so much time there that a clown is said to have



The actors in the revival of L'Illusionniste at the Théâtre Édouard VII in 1922.

quipped: 'Why, you even work on Sundays' (22 April 1922²). For the two main panels, Vuillard chose to depict the play's prologue, in which the beautiful Yvonne Printemps, presenting her variety act from the Alhambra in



E. V., preliminary sketch of a four-leaf screen for L'Illusionniste, 1922, graphite and red pastel on paper. Private collection.

Paris, plays the part of an English chanteuse, Miss Hopkins, performing 'Oh, What a Beautiful Baby!' In both cases, he chose a vantage-point in the wings and depicted the actors waiting to go on stage. Memories of Degas and Toulouse-Lautrec naturally haunt both panels; yet Vuillard's genius and his bravura handling of glue-based distemper are affirmed triumphantly in the conjunction of green and



XI-190.2

red patches spangling the stage scenery viewed from the wings, and in the palpable tension of the actors awaiting their cues. For once, Vuillard was rather pleased with the result: 'people in their ambience; imagination reflected on the different planes, the different aspects [of the composition,] (Lesueur)[,] liberation in that wretched fragmentary notion of the ton juste[, that] fundamentally lazy [response] to nature. All day [I] resist the temptation to go and fetch documents. Decide to work from my [own] resources [by] searching within myself' (27 April 19223). Particularly striking in the panel of Yvonne Printemps is the way in which the figure of the actress is seen from behind, lit by a spotlight, making the shadow she casts over the back of the stage the main subject of the compo-

¹ E. V., Journal, III.8, fol. 18r.

² Ibid., III.8, fol. 26v.

³ Ibid., III.8, fol. 28r.

XI-191 Princesse Antoine Bibesco

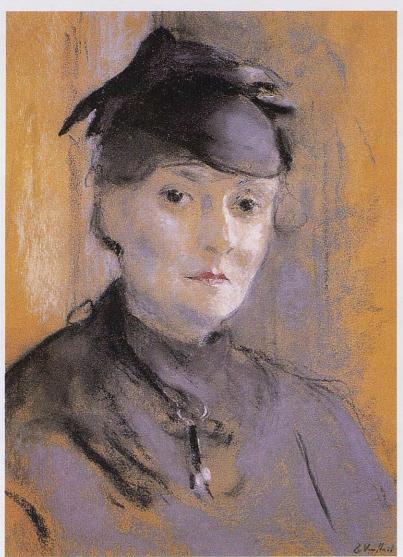
1919-20

Pastel on ochre-tinted paper, 42 × 30 cm Signed, lower right: *E Vuillard* Current whereabouts unknown

Provenance: Princesse Antoine Bibesco, Paris – Walter Goetz, Paris – Benjamin Sonnenberg, New York – Sonnenberg sale, Sotheby's, New York, 9 June 1979, lot 1466 (col. ill.) – Current whereabouts unknown.

Exhibition: Paris, Musée des Arts Décoratifs, 1938, no. 251.

Description: The harmony of this portrait recalls that of Manet's portrait of Berthe Morisot. The face is delicately shaded in greys against the light-ochre background; the lips are bright red. (JS)



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XI-192 Princesse Élisabeth Bibesco

1919-20; reworked in 1934 Oil on canvas, 93 × 75 cm Signed, lower right: *E Vuillard* Current whereabouts unknown

Provenance: Prince Antoine Bibesco, Paris; Mrs Simon Hodgson, London – Lefevre, London – Sale, Sotheby's, Toronto (Canada), 16 Oct. 1967, lot 123 (ill.) – Dr S. Raxlen, Montreux (Switzerland) – Sale, Sotheby's, Los Angeles (California), 21 May 1973, lot 14 (col. ill.), bought in – Current whereabouts unknown.

Exhibitions: Basle, Kunsthalle, 1949, no. 222 – London, Lefevre, Feb.-March 1960, no. 35 (ill.).

Bibliography: *Illustrated London News*, 20 Feb. 1960, p. 313 (ill.).

Description: Profile view of Élisabeth Bibesco sitting in an armchair upholstered in pale green, with her right hand resting on the arm of the chair and her delicately pink-tinged face turned towards the viewer. A black fur is draped over her bare shoulders, her yellow-orange evening gown seems to sparkle under the light from invisible lamps and her low neckline is emphasized by a red rose. In the background is a black fireplace surmounted by a mirror reflecting the opposite end of the room; a Gallé vase highlighted with green, a figurine and several items of porcelain are set on the mantelpiece. On the right is a sixteenth-century green, orange and black Japanese screen; on the left, on the old-gold wall of the Bibesco's apartment at 45 quai Bourbon, are a Vuillard and a composition by Roussel. Black rug. (JS)

Prince Antoine Bibesco's wife Élisabeth¹ was the daughter of Lord Henry Asquith, the British Prime Minister at the start of the Great War. In his Journal for 9 July 1919, Vuillard noted: 'lunch at Antoine's... Rumanian and English diplomats; very ill at ease, have trouble mixing, preoccupied [by] portrait; hostile feeling, repressed, English self-centredness, hatred for Wilson'.2 The Bibescos' salon will have been buzzing with talk about the negotiations preceding the Saint-Germain-en-Laye and Trianon peace treaties, in the aftermath of the Treaty of Versailles, for Rumania had not yet been awarded war reparations under Woodrow Wilson's slippery principle of 'the right of nations to self-determination'.

As usual, Vuillard was dissatisfied with his work: 'poor impression of my painting, grinning face, gormless analysis'. An anonymous



XI-192

snapshot – one of the few photographs to capture Vuillard actually painting – shows the artist seated opposite the princess, working on her portrait (see ill.). He looks as if is trying to draw all of his sitter's inner radiance onto the canvas, like the narrator in Edgar Allen Poe's 'Oval Portrait'. His painting, however, it must be said, hardly does justice to the lovely, melancholy expression in Élisabeth Bibesco's gaze, so movingly captured by the unknown photographer. Only a few weeks later, she wrote to the master: 'Only deep within myself do I possess that inner tranquillity which comes when one is able to sat-



The artist and his model during a sitting, 1919-20, anonymous photograph. Private collection.

isfy with one's actual eyes a need to cheat with memory and the imagination'.⁴

¹ They were married at Westminster Abbey, on 28 April 1919, in presence of the Queen Mother (Alexandra) and of George-Bernard Shaw (see Ghislain de Diesbach, *Marthe, Princesse Bibesco*, Perrin, Paris, 1997, p. 282).

² E. V., Journal, 9 July 1919, III.5, fol. 8r.

³ Ibid., 4 Aug. 1919, fol. 16v.

⁴ Letter from Élisabeth Bibesco to E. V., 29 Sept. (?) 1924, Salomon archives.



XI-193 Madeleine Descorps and Her Son, Bernard

1919-20 Glue-based distemper on paper, mounted on canvas, 92 × 73 cm Signed, lower right: *E Vuillard* Villa Flora, Fondation Hahnloser-Jäggli, Winterthur (Switzerland) Provenance: Commissioned from the artist by M. and Mme Edmond Descorps, 1919, 8,000 F for XI-193 and XI-196 – Jos Hessel, Paris – Arthur Hahnloser, Winterthur (Switzerland); Hedy Hahnloser-Bühler, Winterthur; Fondation Hahnloser-Jäggli, Villa Flora, Winterthur.

Exhibitions: Zurich, Kunsthaus, 1932, no. 165 – Winterthur, Kunstmuseum, 1937, no. 166 – Lucerne, Kunstmuseum, 1940, no. 132 (ill.) – Berne, Kunsthalle, 1946, no. 62 – Paris, Charpentier, Feb.-May 1950, no. 98a – Winterthur, Kunstmuseum, 1973, no. 293; 1991, p. 105 (ill.) – Winterthur, Villa Flora, 1995-97, no. 99; 1999-2000, no. 46.

Bibliography: Warnod 1988, p. 75 (col. ill.).

Description: Madeleine Descorps (née Reiss) sits on the right on a garden bench, looking down at the infant on her knees before a table of which the edge fills the foreground of the painting. (JS)

XI-194 Madeleine Descorps and Her Son, Bernard, in the Garden (study I)

1919-20 Glue-based distemper on paper, mounted on canvas, 100×66 cm Stamp 1, lower right Private collection, United States

Provenance: Artist's studio – Jacques Dubourg, Paris, 1944 – Albert D. Lasker, New York – Marlborough Fine Art, London, 1979 – Private collection, Cape Town – Achim Moeller Fine Art, New York – John C. Whitehead, United States – Private collection, United States.

Exhibition: London, Lefevre, 1979, no. 17 (col. ill.).

Bibliography: Brockway 1957, p. 124.

Description: A woman in a red dress and a child in grey, sitting on a shady patch of ground in the garden at Vaucresson. The colour of the paths between the green flowerbeds becomes lighter as they recede towards the right. A mauve light brightens the tree trunk on the left. In the centre of the composition is a climbing rose with a single red flower and green and pink leaves; in the background, a garden gate set round with dark foliage. (AC)

XI-195 Madeleine Descorps and Her Son, Bernard, in the Garden (study II)

1919-20 Glue-based distemper on paper, mounted on canvas, 99 × 65 cm Stamp 2, lower right Private collection Provenance: Artist's studio – Galerie Georges Moos, Geneva – Silvan Kocher, Solothurn (Switzerland) – Sale, Christie's, London, 23 June 1986, lot 25 (col. ill.) – Tamenaga Gallery, Tokyo – Private collection.

Exhibition: Basle, Kunsthalle, 1949, no. 201.

Bibliography: Schweicher 1955, col. pl. 44.

Description: A woman in a pink dress, beside a light-coloured lawn set round with shrubbery dotted with bright red flowers. She is sitting on a folding-stool and looking down at her baby. Her face is in a warm shadow and there are mauve highlights on her black hair. A mesh of light and dull-coloured shadows plays over the child's face and smock. In the background is a blue and green tangle of trees. (AC)





XI-195

1400



XI-196 Madeleine Descorps and Her Son

1919-20 Glue-based distemper on paper, mounted on canvas, 110 × 70 cm Signed, lower right: *E. Vuillard* Private collection, Switzerland Provenance: Commissioned from the artist by M. and Mme Edmond Descorps, Paris, 1919, 8,000 F for XI-193 and XI-196 – Mme Godechot, Paris – Girard, Paris – Paul Pétridès, Paris – Acquavella, New York – Elinor Dorrance Ingersoll, United States – Sale, Christie's, New York, 18 Oct. 1977, lot 32 (col. ill.) – Private collection, Great Britain – Galerie Hopkins-Thomas-Custot, Paris – Private collection, Switzerland.

Exhibition: Glasgow-Sheffield-Amsterdam, 1991-92, no. 90, p. 81 (col. ill.).

Bibliography: Thomson, exhib. cat., Glasgow-Sheffield-Amsterdam, 1991-92, p. 81.

Description: Madeleine Descorps seated on a foldingstool on a path beside the lawn in the flowering garden at Vaucresson. She is wearing a pink dress and looking down at her little child, who holds his arms up to her. An Impressionist-like composition, with a particularly expressive rendering of foliage and forms. (JS)

Madeleine Descorps – known to her friends as Manon – was the daughter of Marcelle Aron's brother, Albert Reiss. Her son Bernard was born in December 1917. Vuillard first refers to this painting in an entry in his Journal for August 1919: 'made an appointment with Manon for portrait of the baby'.' He seems to have begun work on the picture at the Villa Anna in high spirits: 'begin first sketch, keen interest that keeps me [busy] at last all morning; hope; recover impressions of years gone by, gradual release; good mood, lunch, sweltering heat, cigar; sketch'.'



E. V., Madeleine Descorps, c. 1919, photograph. Private collection.

Setting up his easel near the kitchen garden, Vuillard conveys the almost physical sensation of oppressive summer heat. However, this did not prevent him from reworking the 'portrait' on several occasions between September 1919 and October 1920: 'resume work on Bernard Descorps [painting], the blue, the outline of the foliage. Colourings, discard wall-paper appearance; old sketches and more recent ones, groping for objectivity like a blind man'.³

¹ E. V., Journal, 4 Aug. 1919, III.5, fol. 17r.

² Ibid., 10 Aug. 1919, III.5, fol. 18v.

³ Ibid., 26 April 1920, III.6, fol. 27v.

XI-197 Geneviève Bernheim de Villers

1919-20 Glue-based distemper on canvas, 114 × 97 cm Signed and dated, lower right: *E Vuillard*

Musée d'Orsay, Paris, R.F. 1977-389

Provenance: Commissioned from the artist by Gaston Bernheim de Villers, Paris, 10,000 F – Gift on the occasion of the 50th wedding anniversary of M. and Mme Gaston Bernheim de Villers to the Musée National d'Art Moderne, Paris, 1951; transferred to Musée du Louvre (Palais de Tokyo), Paris, 1977; transferred to the Musée d'Orsay, Paris, 1986.

Exhibitions: Paris, Bernheim-Jeune, 1925, no. 134; 1953, no. 19 – Milan, Palazzo Reale, 1959, no. 81 – Paris, Bernheim-Jeune, 1973, no. 33.

Bibliography: Salomon 1945, p. 64 – Cassou, Dorival, Homolle 1954, p. 167 – Schweicher 1955, pl. 45 – Dorival 1961, p. 36 – Salomon 1961, pp. 128, 130 (ill.); 1968, p. 26 – Compin, Roquebert 1986, p. 283 (ill.) – Compin, Lacambre, Roquebert 1990, p. 479 (ill.).

Geneviève(1907-36), the future countess Jean de La Chapelle, was the daughter of Gaston Bernheim de Villers. On her first sitting for Vuillard, on 21 October 1919, the artist began by making a preparatory sketch of her in charcoal. As the young girl, who was thirteen at the time, was studying drawing with Louise Hervieu, the artist had her pose with

a sketch-pad in her lap. On 25 October, he remarked in his Journal on 'her timidity held in check for several days'. In fact, the young girl seemed paralysed by shyness. On December 15, her parents came to view the painting, and the painter confessed to feeling 'uncomfortable'. Vuillard seems to have taken as much pains over his rendering of Michelangelo's *Erythrean Sybil*, with its milky highlights, as over the features of his sitter, a perfect embodiment of the awkward age.

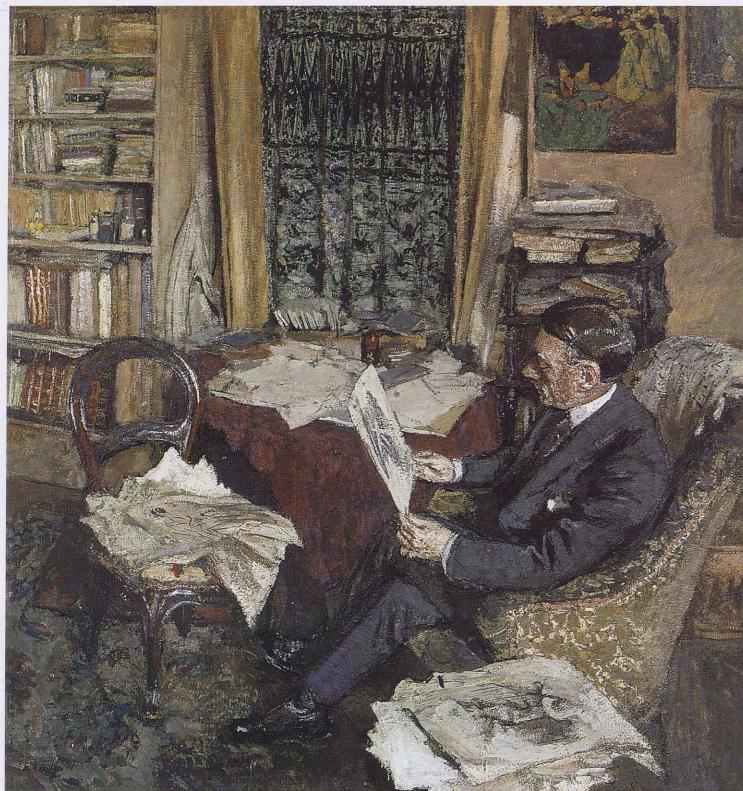
¹ Salomon archives. Jacques Salomon (1961), on the contrary, states that Vuillard began painting the portrait 'directly from nature' (p. 128).

² E. V., Journal, III.5, fol. 35v.

³ Ibid., fol. 48v.



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XI-198 Henri-Xavier Fontaine

1920 Glue-based distemper on canvas 54.5 × 81 cm Signed, lower left: *E. Vuillard* **Musée d'Orsay, Paris**, R.F. 1977-386 Provenance: Commissioned from the artist by Henri-Xavier Fontaine, Paris, 1920 – Fontaine bequest to the Musée National d'Art Moderne, Paris, 1948; transferred to Musée du Louvre (Palais de Tokyo), Paris, 1977; transferred to the Musée d'Orsay, Paris, 1986.

Exhibition: London, Royal Academy, 1951, no. 45.

Bibliography: Dorival 1949b, pp. 158-160, fig. 2 – Cassou, Dorival, Homolle 1954, p. 167 – Dori-

val 1961, pp. 36, 288 (ill.), 319 – Russoli 1966, col. pl. 16 – Barilli 1967c, p. 134 (col. ill.) – Dugdale 1967a, col. pl. 16 – Russoli, Martini 1973, col. pl. 16 – Compin, Roquebert 1986, p. 282 (ill.) – Compin, Lacambre, Roquebert 1990, pp. 478, p. 479 (ill.).

Description: Henri-Xavier Fontaine seated in an ochre armchair in Vuillard's rue de Calais studio. He is seen in profile, lit by natural light coming in from the right, holding a print in both hands. In the centre is a window covered by a blue patterned curtain; on the left, a bookcase; on the wall on the right, a painting by Maurice Denis. The table in front of the window is draped with a reddish-brown cloth and, like the chair next to it and the straw stool in the foreground, is covered with papers. (JS)

A cousin of Arthur Fontaine, and a collector and engineering consultant, the sitter is shown in the pose of an art connoisseur inspecting a print (a Daumier, according to Vuillard's Journal). Above his head, *Le Pardon à Perros*² by Maurice Denis, which Vuillard will always keep in his home.

¹ E. V., Journal, 22 July 1920, III.6, fol.51r.

² Maurice Denis, Le Pardon à Perros, 1890, oil on canvas, 55 x 46 cm. Private collection.

XI-199 Alexandre Natanson

c. 1920 Pastel on paper, 33 × 24 cm Current whereabouts unknown

Provenance: Artist's studio – Private collection – JPL Fine Arts, London – Kunsthandel Sabine Helms, Munich (Germany) – Hazlitt, Gooden & Fox, London – Current whereabouts unknown.

Description: The sitter, wearing a blue collar and cuffs, and ensconced in a tawny armchair, is sketched out in a few deft lines which breathe life into the grey paper support. The interior abounds with knick-knacks and greenery: on the right are two or three plants in blue earthenware vases, beneath a lamp with a large green shade garnished with a red ribbon. On the wall enlivened by a bright patch of daylight are two paintings, with a golden gleam on the frame of the larger one. A yellow strip of light runs vertically along the grey panelling in the background. (AC)

XI-200 Madame Thérèse [Arthur] Fontaine (study I)

1920-23
Glue-based distemper on cardboard, mounted on canvas, 105 × 75 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.



XI-19



XI-2



XI-201

XI-201 Madame Thérèse [Arthur] Fontaine (first version)

1920-21; reworked in 1923 Glue-based distemper on canvas, 130 × 97 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio – Private collection – Sale, Hôtel Drouot, Paris, 6 July 1967, lot 8 (ill.) – Sale, Palais des Congrès, Versailles (France), 8 June 1969, lot 244 – Sale, Hôtel Rameau, Versailles, 3 June 1970, lot 133 (col. ill.) – Sale, Hôtel des Ventes, Enghien-les-Bains (France), 11 Dec. 1977, lot 90 (col. ill.) – Sale, Christie's, London, 3 July 1981, lot 332 (col. ill.) – Sale, Christie's, London, 30 March 1982, lot 139 (ill.) – Quintana Gallery, Bogota – Current whereabouts unknown.

Description: Portrait of a dark-haired woman in a brown dress and red blouse, sitting on a green and brown sofa next to a fireplace, with her chin resting on her left hand and her right arm stretched out in the shadowy light at her side. Light from the right casts a warm glow over her strong features and is reflected on the marble mantelpiece and the knobs of the andirons. In the background left is a painting with a faint gleam on its frame; and, on the right, the fireplace mirror in which the opposite end of the room, with its knick-knacks and furniture, its backlighting and brightly lit wall, is clearly reflected. (AC)

XI-202 Madame Thérèse Fontaine

1920-21; reworked in 1923 Glue-based distemper on canvas, 131 × 97 cm Signed, lower left: *E. Vuillard* Private collection, United States

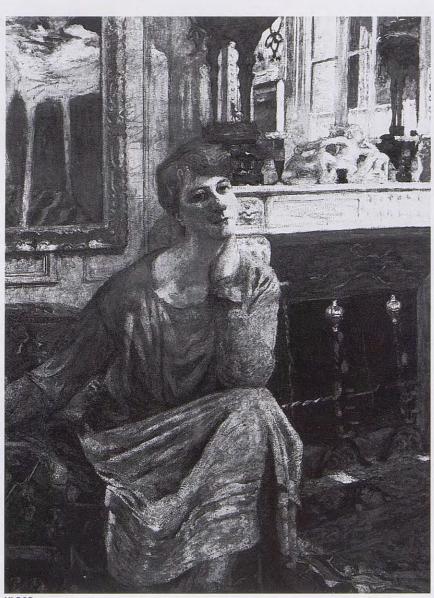
Provenance: Arthur Fontaine, Paris; Philippe Fontaine, Paris – Stiebel, Paris – Walter P. Chrysler, Jr., New York – Private collection, United States.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 176 – Dayton, Art Institute, 1960, no. 100 (ill.) – Provincetown-Ottawa, 1962 (ill.).

Bibliography: Roger-Marx 1946a, p. 93.

'Go to Fontaine's, his new wife, preoccupied with my portrait', Vuillard noted in his Jour-

nal for 3 November 1920. He was long unable to make up his mind about what pose to adopt for the sitter, who consequently looks rather affected. He has placed her in the Fontaine's drawing-room, beneath the portrait of her daughter-in-law, Jacqueline (cf. Mademoiselle Jacqueline Fontaine, IX-171, the familiar small white side-table of which is clearly visible on the right). A few weeks later, he fretted about 'the stiffness [contrainte] of the two young women',2 presumably referring to Jacqueline and Thérèse Fontaine. He seems to have overcome this difficulty by discreetly alluding to his own works. The result is a portrait of restrained elegance which ushers in Vuillard's 'Art Deco' period. The neo-Gothic stained-glass windows of the Fontaines' avenue de Saxe apartment in the fifteenth arrondissement of Paris are reflected in the mirror.



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Arthur Fontaine was delighted with the portrait when it was delivered to his home: 'My dear Vuillard, the portrait is splendid. You yourself can't know how beautiful, full of life, harmonious and warm it is, and how pleased I am from every standpoint. It is one o'clock in the morning. I've spent the last three hours working on rather tedious things. I pause, I look at the portrait, I feel rested, satisfied,





E. V., preparatory drawings for *Madame Thérèse Fontaine*, c. 1920-21, graphite on paper, 19.1 x 11.6 cm, 21 x 12.8 cm. Private collection.

happy. It has a magnificent texture and, wherever one glances, the eye stumbles on incredible sensual delights'. The preparatory



E. V., preparatory drawing for *Madame Thérèse Fontaine*, c. 1920-21, graphite on paper, 20.7 x 11.5 cm. Private collection.

drawings for the portrait (see ills.) are both detailed and energetic, and show us something of the computer-like precision of Vuillard's eye, its ability to zoom in on the smallest detail of, say, an object on the mantelpiece, only to treat it in the end in the freest possible manner.

¹ E. V., Journal, III.7, fols. 21v.-22r.

Ibid., 21 Dec. 1920, III.7, fol. 34v.
 Letter from Arthur Fontaine to E. V., 10 Aug. 1923, Salomon

archives.

XI-203 The Bassiano Children

1921
Glue-based distemper on canvas,
85 × 104 cm
Stamp 1, lower right
Private collection

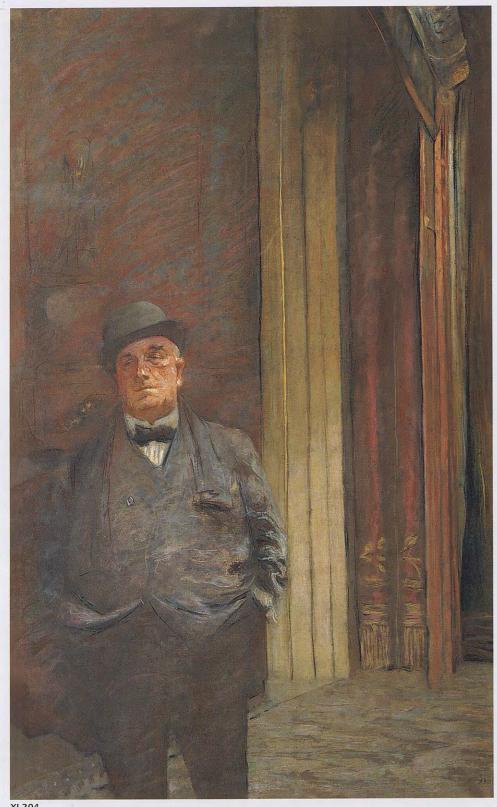
Provenance: Artist's studio – Amante, Paris – Alex Maguy, Paris – O'Hana, London – Sale, Christie's, New York, 12 Nov. 1997, lot 372 (col. ill.), bought in – Sale, Christie's, New York, 13 May 1999, lot 187 (col. ill.) – Private collection.

Exhibition: Osaka, Daimaru, 1967, no. 8.

Description: A little boy and a little girl in a blue dress with a light front, sitting on either side of a table on which a small orange dish is set. On the rose-coloured path at the girl's feet is a pink doll; at the boy's side, a black dog. Behind the children are some light-green stalks of gladioli seen against a background of darkgreen garden. The attentive faces and many other details in the composition appear to have been built up from successive layers of glue-based distemper. (JS)



XI-203



XI-204 Lucien Guitry

1921 Pastel on paper, 151 × 94 cm Signed, lower right: E Vuillard Private collection, Paris

Provenance: Commissioned from the artist by Sacha Guitry, Paris, 1921, 6,000 F - Sale, Hôtel Drouot, Paris, 2 March 1978, lot 146 - Private collection,

Bibliography: Salomon 1945, p. 66 – Guitry 1952, p. 10 (ill.) – Salomon 1968, p. 26.

Lucien Guitry's first major success as a stage actor was in Alexandre Dumas' La Dame aux

camélias at the Théâtre du Gymnase in Paris. From 1882 to 1891, he was a member of the Théâtre Michel in St. Petersburg, the only permanent French troupe in the capital of the Russian tsars. It was there that his son Sacha was born. After returning to Paris, Guitry reaped success upon success, notably at the Théâtre de la Renaissance, of which he rapidly became the director. He starred with Sarah Bernhardt in Edmond Rostand's L'Aiglon playing the part of Flambeau when the play was premiered in 1900 - in L'Assommoir and in Rostand's Chanteclerc, whose cast also



drawing for Lucien Guitry, 1921, graphite on paper, 13.9 x 10.6 cm. Private collection

included Marthe Mellot. In 1901, he joined the troupe of the Comédie-Française. He fell out with his son three or four years later over the latter's liaison with Charlotte Lysès (see Charlotte Lysès in Her Dressing-Room, IX-174) - scandalmongers claimed that it was because she had resisted Lucien's advances. He made up with his son on the occasion of the latter's marriage to Yvonne Printemps in 1919, to which he was a witness. The apogee of this brilliant and versatile actor's career was his starring performance in Le Misanthrope in 1922, the year of Moliere's tricentenary.

Nevertheless, André Antoine was of the opinion that Lucien Guitry had never found his true repertory: 'Has [he] squandered all the power of an exceptional temperament? In spite of his attempts to try and escape towards the firmament which the Greek giants and Shakespeare alone have touched, has he not remained trapped in contemporary comedy? Did the authors of his age carve figures with sufficient relief for that great mask of his? And what I am saying is so true that when Bernstein, the only dramatist to have genuinely worked on his scale, gave him Samson and La Griffe, the genius of his performance was utterly apparent to all. Guitry was basically

which is why he constantly reworked the roles he was given and seemed to absorb them into himself'.1

Quoted by René Cousaget and Maximilien Gauthier, Cent ans de théâtre par la photographie, Éd. de l'Image, Paris, undated,

² E. V., Journal, 11 Jan. 1921, III.7, fol. 40v.

XI-205 Coco Chanel's Drawing-Room

1921 Pastel on paper, 89 × 48.5 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio – Lefevre, London, 1968 - Private collection, Great Britain, 1972 - Sale, Sotheby's, London, 27 March 1985, lot 318 (col. ill.) - Current whereabouts unknown.

Exhibitions: London, Lefevre, 1968, no. 28 (ill.) – London, Agnew & Sons, 1969, no. 85.

Coco Chanel was a conspicuous figure in Paris between the wars; she was a close friend of Misia Sert's, and both Lucien Henraux and Philippe Berthollet were well-acquainted with her. Yet the portrait of her that Vuillard ought by rights to have painted never mate-





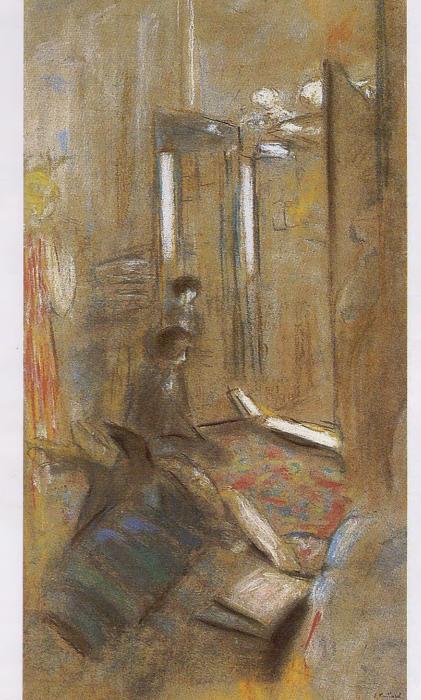
E. V., sketches, 1921 graphite on paper, The Fitting, 21.2 x 12.5 cm Portrait of Coco Chanel, 21.1 x 12.4 cm. The Screen, 20.5 x 11.8 cm. Private collection

rialized. All that remains of the project is the present sketch and three drawings which give one a clearer idea of the artist's intention. Vuillard notes in his Journal for February 1, 1921: 'go to Chanel's; useful sketch, keen interest [in] possible subject [that will] sum up everything' (see ills.). The next day he writes: 'despite staleness [and] want of clarity[,] begin pastel enlargement of yesterday's scene at Chanel's'.2 This is the last we hear of the portrait.

¹ E. V., Journal, III.7, fol. 46r.

stifled by parts that were too slight for him,

The lines in this astonishing, large-scale panel are particularly energetic, the composition is simple and Vuillard - who felt that the subject was 'fine' and for once remarked that he was 'very excited' about it² - imparts to the figure. Guitry's artfully nonchalant pose speaks volumes about the unshakeable aplomb of the actor, who seems about to apprise us that there are no tricks to an actor's trade.





XI-207

XI-206 Tristan Bernard as Lecturer (study)

1922
Pastel on paper, 31 × 24 cm
Stamp 3, lower right
Current whereabouts unknown

XI-207

 74×55 cm

1967, no. 70.

Stamp 3, lower right Private collection

May, Paris - Private collection.

Provenance: Artist's studio – Alfred Ayrton, Montecarlo (Principality of Monaco) – Current whereabouts unknown.

Tristan Bernard as Lecturer

Glue-based distemper on cardboard,

Provenance: Donated by the artist to a charity sale in aid of the 'L'Enfant au grand air' programme, Galerie Georges Petit, Paris, 21 March 1922, lot 34 – Galerie Georges Bernheim, Paris, 4,350 F – Ernest

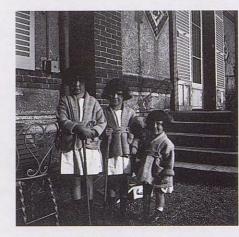
Exhibition: Saint-Germain-en-Laye, Hôtel de Ville,

XI-208.1 to XI-208.7 Decorative Frieze for Marcel Kapferer

1922-25 Glue-based distemper on canvas Private collection

Common provenance: Commissioned from the artist by Marcel Kapferer, 25,000 F – Private collection.

Common bibliography: Cogeval 1993b, p. 100.



E. V., Alice, Yvette and Martine Kapferer, photograph. Private collection.



E. V., The garden of the Kapferer property in Versailles, photograph. Private collection.



XI-208.1



XI-208.2



XI-208.1 Alice Kapferer

 74×284 cm Stamp 1, lower left

XI-208.2 Yvette Kapferer

 74×221 cm Stamp 1, lower left

XI-208.3 Martine Kapferer in the Hencoop

 74×251 cm Stamp 1, lower left

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 179 –Paris, Charpentier, 1948 (not in cat.).

Bibliography: [See common bibliography] – George 1938a, p. 33 (ill.).









XI-208.4

XI-208.4 The Basket of Apples

 46×88 cm Stamp 1, lower right

XI-208.5 Under the Trees

 75×476 cm Stamp 1, lower left

XI-208.6 The Butterfly

 46×83 cm Stamp 1, lower right

XI-208.7 The Donkey

 74×151 cm Stamp 1, lower right The *Kapferer Frieze* presents something of a paradox. Vuillard wrote about it in his Journal the equivalent of about fifteen pages all told, yet it is probably the least well known of all his works. Even many leading Vuillard scholars have never seen it. In May 1922, the artist began to give thought to the decorative ensemble commissioned by Marcel Kapferer for the bedroom of the latter's apartment at 64 avenue Henri-Martin in Paris. However, the finished panels were not delivered – or, for that matter, paid for – until the first weeks

of 1925. The dimensions of the frieze, which comprises seven horizontal rectangular panels designed to form a continuous strip around the bedroom walls, are among the strangest in Vuillard's entire oeuvre. They do not constitute an ensemble of framed paintings like his other decorative cycles, but are a sort of wall-covering adapted to a specific architecture. As in his panels for the Théâtre des Champs-Élysées and the by then recently completed paintings for the Bauer residence in Basle, Vuillard plays here on a wide range



XI-208.

of perspectival effects by articulating panoramic views of forest undergrowth and combining them with 'portraits' of Kapferer's three daughters, Alice, Yvette and Martine. (As usual, Vuillard took photographs of his subjects to 'document' his work – see ills.) The chromatic effect is particularly stunning and is rivalled only by that of the large decorative panel for Jack Aghion, *A Walk in the Vineyard* (VI-103).

To gather material for the frieze he made numerous trips between Kapferer's country villa at Versailles - part of its façade is visible in one of the panels - and his own studio in the city, stopping on the way to study patches of forest whenever Kapferer lent him his chauffeur-driven automobile. On 16 May 1922, he noted in his Journal: 'bedroom frieze; needs considering, am thinking about those classical backgrounds; mauve plinths'.1 On 18 September, he devoted a particularly important paragraph to the ensemble, written in what was, for him, unusual detail and recalling the finest passages in his correspondence: 'need for a certain notion of elegance in the brushwork, fashion prints; Redon, fluidity first. [S]piritual[,] intellectual system of the arabesque. [F]eeling of rhythm to the chestnut sapling, the oak sapling, arrangement of leaves on different planes, the need to feel them, imagine them and express them lightly[,] easily[,] readily; R[edon]'s drawing [has] the same ease [as?] the imagined idea; give freedom to brushstroke or pen. The wise man's role is always to force himself to change a loss into the appearance of a loss.'2 A day later, he confided to his Journal the initial inspiration for the frieze: 'extremely busy [this] morning[,] sketch twigs [on] road to Versailles[,] see children for a while; idea germinates'.3

At first glance, it is tempting to see the *Kapferer Frieze* as Vuillard's reply to Monet's *Water Lilies*. Actually, the somewhat disconcerting decoration was composed under the two-fold inspiration of Odilon Redon and Paul Valéry. On 22 September Vuillard noted that



Odilon Redon, *Tree, Yellow Background* or *Large Yellow Panel*, 1900-01, oil, distemper and pastel on canvas. Musée d'Orsay, Paris.

he was 'intoxicated by Valéry's *Charmes*', ⁴ and on a number of other occasions he flawlessly cited whole passages of poems by the author of *Eupalinos*. He seems to have been obsessed with classical and classically-inspired models of decorative friezes and went several times to view Jean Goujon's bas-reliefs at the Lou-

vre. One of the entries in his Journal (for 30 October 1922) is of particular interest: 'neither the proper subject of poetry, nor the methods for attaining it having been elucidated, and as those who are familiar with them keep silent and those who know nothing about them keep expounding them, any clarity concerning these matters remaining an individual matter, there is room for opinions of the utmost divergence and everyone cites illustrious examples and experiences that are difficult to gainsay. Valéry'. 5 The range of references Vuillard draws on for the Kapferer Frieze calls to mind certain of his roughly contemporaneous compositions, such as Greenery (XI-1) or the more recent At the Louvre series (XI-169 to 171), which combine the great classical French tradition, a predilection for antiquity that had marked Vuillard ever since his Library panel for Marguerite Chapin (IX-163), and his growing fondness for the art of Odilon Redon, whom he now puts on the same footing as Puvis de Chavannes.

On 13 October 1922, he mentions 'the Louvre, Vouët's Moses and its border', one of the tapestries in the Département des Objets d'Art, after a print by Simon Vouët. *Moïse sauvé des eaux*, the tapestry in question, is set round with Roman-style foliage and frolicking *putti* in a manner that is almost neo-classical *avant la lettre*. This return to the great French tradition in an aggressively modern, not to say Expressionist-like, decorative ensemble is surprising, to say the least.

Odilon Redon's panels (see ill.) for the Château de Domecy (now at the Musée d'Or-

say),6 painted between 1900 and 1901, constitute one of the most likely precedents for the Kapferer Frieze. In them Redon depicts 'dream flowers' floating alongside various imaginary creatures in a space that could be any space. There is no way of telling, however, whether Vuillard was actually familiar with this decorative ensemble, a work as little known as the frieze. But he definitely had occasion to view another decoration in the same spirit, which Redon had painted a year later (1902) for the widow of the composer Ernest Chausson⁷ (whom Vuillard had met through Arthur Fontaine). And as if to confirm the ascendancy of the old Symbolist master, who had died in 1916, the walls of Kapferer's bedroom are lined with Redon pastels, suggesting that Kapferer himself may have requested Vuillard to transform the room XI-209 into a sort of 'Redonesque pantheon'.

The get an idea of the effect that the complex decorative ensemble would produce on viewers, Vuillard drew a pastel and charcoal maquette of it in his studio, touching it up with gouache, on a roll of paper ten metres long.⁸ Once installed in the roughly octagonal bedroom,⁹ the frieze will have appeared a slightly kitsch celebration of three little girls enjoying a day in the country, combined with a stunning panoramic view of forest undergrowth, verging in places on outright abstraction.

- ¹ E. V., Journal, III.8, fol. 33v.
- ² Ibid., III.8, fol. 61r. and v.
- ³ Ibid., III.8, fol. 61v.
- 4 Ibid., III.8, fol. 62v.
- 5 Ibid., III (S).A, fol. 4v.
- ⁶ See Alec Wildenstein, Odilon Redon. Catalogue raisonné de l'œuvre peint et dessiné. Vol. IV, Études et grandes décorations. Supplement, Wildenstein Institute, Paris, pp. 206-218.
- ⁷ Ibid., pp. 219-222.
- 8 This pastel maquette was included in the Roussel bequest to the Musées de France following Vuillard's death. In the late 1940s, it was deposited in a somewhat off-handed manner in the French embassy in the Netherlands, in The Hague, where it suffered irreparable damage. As there seemed no way of displaying the ten-metre-long roll of paper in one piece, it was cut into several pieces. One portion (the little girls in the henhouse) was installed in the ambassador's residence, another (the forest undergrowth) in the main embassy office. There they hung in full daylight for some four decades, their colours gradually fading to grey. In 1990, the museum's director, Michel Laclotte, instructed the present author, then a curator at the Louvre, to bring the maquette back from The Hague. The French ambassador agreed to return it, and in July 1990 it entered the collection of the Louvre's Cabinet des Dessins.
- ⁹ Vuillard's nephew Jacques Roussel offered to help his uncle install it by offering his services as a 'wallpaperer'.



XI-209 Fridette Faton

1923 Glue-based distemper on canvas, 96.5 × 116.2 cm Signed, lower left: *E. Vuillard* **Matsuoka Museum of Art, Tokyo**, no. 1435

Provenance: Jean Laroche, Paris – Charles-Auguste Girard, Paris – Brame et Lorenceau, Paris and Paul Rosenberg, New York, c. 1979 – Sale, Christie's, New York, 13 Nov. 1985, lot 314 (col. ill.) – Matsuoka Museum of Art, Tokyo.

Exhibition: Japan, travelling exhib., 1990-91, no. XVII-5 (col. ill.).

The actress Fridette Faton, who lived at 46 rue Pergolèse in the sixteenth arrondissement, was a bibliophile and collector in her spare time. She was the companion of Jean Laroche, whom she married in 1928 (only to leave him in 1935, shortly before his death). Born of French parents in the French West Indies, she also had some Hindu blood. She began her career on the stage, but soon switched to the cinema. Jean Renoir launched her by giving her the lead role in his film Tireau-flanc. In the present portrait, Vuillard seems to want to rival the austere classicism of David and his school. The resulting composition is almost as balanced as the Portrait of Madame Henri Baudoin (XI-246), and the effect of the green embossed velvet is superb.

On 31 July 1923, after a visit from his old friend Bonnard, Vuillard jotted down in his Journal: 'Bonnard drops by; muddy painting, question of Vlaminck, have trouble following, become flustered; [Bonnard] encouraging about Fatton portrait'. The future Madame Laroche poses here in the artist's 'studio' in the rue de Calais. The sobriety of this portrait contrasts sharply with the style of *Fridette Faton Visiting Jean Laroche* (XI-248), painted three years later.

¹ E. V., Journal, III.(S).B, fol. 23v.

XI-210 Fridette Faton at Table

1924

Pastel on paper, 24.1 × 31.4 cm Signed, lower right: *EVuillard* Current whereabouts unknown

Provenance: Jean Laroche, Paris – O'Hana, London, c. 1950 – Current whereabouts unknown.







XI-211 Fridette Faton in a Green Hat

1924
Pastel on paper, 24 × 32 cm
Signed, lower right: *EVuillard*Private collection

Provenance: Jean Laroche, Paris – Hanover Gallery, London – Dame Rebecca West, Great Britain – Sale, Christie's, London, 28 June 1983, lot 124 (col. ill.) – Umeda Gallery, Osaka (Japan) – Private collection.

XI-212 Madame Alphonse Bellier

c. 1924 Pastel on paper, dimensions unknown Stamp 1, lower right Destroyed

Provenance: Artist's studio – Galerie Bellier, Paris; destroyed in a fire, August 1993.

A singer with a particularly mellifluous voice, Renée Bellier was the wife of the auctioneer, Alphonse Bellier (see *The Bellier Family at Les* Clayes, XII-254) and, accompanied on the piano by her husband, would enchant her painter and writer friends with her performances. She was exceptionally pretty, had a strikingly fair complexion and was compared by her contemporaries to Rubens' Helena Fourment.

XI-213 Madame Germaine Rosengart (study of her face)

1924
Pastel on paper, 32 × 24 cm
Stamp 2, lower right
Current whereabouts unknown

Provenance: Artist's studio – Galerie Bellier, Paris, 1989 – Current whereabouts unknown.

XI-214 Madame Germaine Rosengart (preparatory sketch)

1924
Pastel on paper, 26 × 29 cm
Stamp 3, lower right
Current whereabouts unknown

Provenance: Artist's studio – Sale, Sotheby's, New York, 11 March 1948, lot 79 (ill.) – Current whereabouts unknown.

Description: The folds of the sitter's blue dress take on a greenish tinge, as does the skirt of the dress, where the lighting is less direct. The curtain on the right imparts a dark-green accent to the composition and is enlivened by a red vase glowing like a night-light to its left. (AC)



XI-213



XI-214



XI-215

XI-215 Madame Germaine Rosengart, known as La Parisienne

1924-25 Oil on canvas, 141 × 146 cm Signed, lower right: *E. Vuillard* Nippon Television Network Corporation, Tokyo

Provenance: Jos Hessel, Paris, 1927 – Druet, Paris, 1930 – Sale, Hôtel Drouot, Paris, 26 Nov. 1951, lot 102 – Private collection, Paris – Nippon Television Network Corporation, Tokyo.

Exhibitions: Paris, Druet, 1930, no. 99 – Pittsburgh, Carnegie, 1931, no. 175 (ill.) – Saint Louis, Art Museum, 1932, no. 59 (ill.) – Paris, Durand-Ruel, 1974, no. 16 (col. ill.) – Japan, travelling exhib., 1977-78, no. 43 (col. ill.) – Hachioji, Murauchi, 1989, no. 52 (col. ill.).

Description: This is a 'society' portrait of a kind that upset those of Vuillard's clients who wanted him to stick to the dark, intimate scenes of his early career. Though Vuillard may have been pressured to some extent by friends to paint this portrait, he was clearly not afraid of tackling the subject squarely, and several of us consider this painting to be a masterpiece. Its composition is unusually bold, its execution masterly and its blue and gold harmony has great freshness. (JS)

XI-216 Madame Fried Daydreaming (study)

Pastel on paper, mounted on cardboard, 50 × 65 cm Stamp 1, lower right Art market, London

Provenance: Artist's studio – Nathan Cummings, New York, c. 1970 – Neffe-Degandt Fine Art, London. Exhibition: Madison, Elvehjem Museum, 1970, no. 30 (ill.).

Description: Full-face view of a young, fair-haired woman dressed in black with a white collar, sitting on a large Oriental sofa in a room with orange walls. Her left hand rests on the sofa, next to a violin, and several blue and pink cushions are propped against the wall in the background. In the foreground left is a music stand, and, behind this, a glass-fronted cabinet in which a glint of yellow is reflected. (AC)



XI-216



XI-21

XI-217 Madame Fried Daydreaming

1924
Pastel on paper, 48.5 × 65 cm
Signed lower left: *E Vuillard*Private collection

Provenance: Artist's studio – Private collection – Galerie Hopkins-Custot, Paris – Private collection.

XI-218 Madame Fried, known as The Violinist (study)

1924
Pastel on paper, 49 × 64 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Louis Carré, Paris – Sale, Sotheby's, London, 3 Dec. 1986, lot 421 (col. ill.) – Current whereabouts unknown.

Description: At the centre is the model, wearing a black dress with white collar, standing in front of a music stand, playing the violin. The lower part of the ochrecoloured wall is lined with orange wallpaper with black stripes. (JS)

XI-219 Madame Fried, known as The Violinist (study)

1924
Pastel on paper, 47 × 60 cm
Stamp 1, lower left
Private collection, London

Provenance: Artist's studio – Louis Carré, Paris – Jacques Dubourg, Paris – O'Hana, London, 1963 – Nathan Cummings, New York – Connaught Brown, London – Private collection, London.

Exhibition: London, Connaught Brown, 1985, no. 16.



XI-219

The Table d'Hôte, Bagnolesde-l'Orne

1924 Pastel on paper, 32 × 48 cm Stamp 1, lower left Private collection, France

Provenance: Artist's studio - Hammer Galleries, New York - Knoedler, New York - Galerie de la Présidence, Paris - Private collection, France.

Description: A row of figures seated at table on ochre chairs, in a room with light-yellow walls. The room is lit from the left by a window with white curtains and pink ties; in the foreground is a woman in a striped blouse and yellow dress. (AC)



1924 Pastel on paper, 33 × 44 cm Stamp 3, lower right Current whereabouts unknown

Provenance: Artist's studio – Amante, Paris – Pierre M. Bloch, Paris - Bloch sale, Palais Galliera, Paris, 12 March 1964, lot 8 (ill.) - Sale, Hôtel Drouot, Paris, 29 April 1983, lot 131 (ill.) - Galerie Bellier, Paris - Current whereabouts unknown.



XI-221

Dr. Quiserne is depicted here at the thermal baths at Bagnoles-de-l'Orne.

XI-222 Docteur Quiserne

1924 Pastel on paper, 48 × 65 cm Signed and dedicated, lower right: au docteur Quiserne / bien amicalement / E. Vuillard Private collection, France

Provenance: Dr. Ouiserne, Paris - Private collection, Paris - Sale, Hôtel Drouot, Paris, 28 Nov. 1984, lot 27 (col. ill.) – Private collection, Bagnoles-de-l'Orne Vuillard spent the months of July and August 1924 at the baths at Bagnoles-del'Orne, recovering from an attack of phlebitis, and, in the course of his stay, made a pastel portrait of the doctor who took care of him there. Here we see the doctor massaging the artist's foot, which is the only part of his body visible in the bathtub; the bathtub itself, meanwhile, is seen from the same perspective as one of Caillebotte's rowing-boats. Vuillard, of course, lavishes attention on the amusing detail of the hot-and cold-tap (see ill.), deftly transforming that item of plumbing into a mysterious visual incident.



E. V., preparatory drawing for Docteur Quiserne, 1924, graphite on paper, 20.5 x 11.7 cm. Private collection.





Provenance: Artist's studio - Private collection - Private collection, through the intermediary of Kunsthandel Wolfgang Werner, Bremen and Berlin.

Exhibitions: Berlin, Werner, 1992, no. 12 (col. ill.) - Munich-Hamburg, 2001-02, no. 16, p. 83 (col.

XI-224 Misia Sert and Her Niece Mimi Godebska, known as The Black Cups

1925; reworked in 1934-37 Distemper on canvas, 140×175 cm Signed, lower left: E. Vuillard Art market, London

Provenance: Artist's studio - Private collection - JPL Fine Arts then Neffe-Degandt Fine Art, its successor, London.

Exhibitions: Venice, French Pavilion, 1934, no. 153 - Brussels, Ministère des Sciences et des Arts, 1935, no. 665 - Strasbourg, 1936 - Paris, Charpentier, 1948, no. 84bis - Paris, Bernheim-Jeune, 1953, no. 13 - Amsterdam, Van Wisselingh, 1966, no. 22 - Toronto-San Francisco-Chicago, 1971-72, no. XVI (col. ill.) - London, JPL, 1983, p. 6 (ill.), col. ill. on cover – Salzburg-London, 1991, no. 22 (col. ill.).

Bibliography: Chastel 1946, pp. 96, 100 – Roger-Marx 1946a, p. 106 – Salomon 1961, p. 143 (col. ill.) – Huisman 1963, p. 64 (ill.) – Salomon 1968, p. 147 (col. ill.) - Kozloff 1971, p. 64, col. fig. 10 - Russell, exhib. cat., Toronto-San Francisco-Chicago, 1971-72, p. 70 - Gold, Fizdale 1980, pp. 114 (col. ill.), 269 - Ciaffa 1985, pp. 339-342, fig. 193 – Cogeval exhib. cat., Florence, 1998, no. 127, pp. 166 (col. ill.), 198; Montreal, 1998, no. 193, pp. 88 (col. ill.), 123.

Description: A large room with mauve and grey walls, lavishly decorated in the Far-Eastern style. Misia is seated full-face, in black, holding her pet griffon under her arm. Hanging from her neck is a diamond pendant that sparkles in the light. On the left is a young woman in a dark tunic, leaning in a statuesque manner against a lacquered table. On the table itself is a gold-rimmed



XI-223

Misia Sert and Her Niece

Glue-based distemper and pastel on paper,

mounted on canvas, 140.5 × 180 cm

(preparatory sketch)

Stamp 1, lower right

Private collection

coffee service (vividly reflected in the table-top), together with sundry Chinese figurines, a glass with a blue pattern and several elegant green-and-yellow ash-trays scattered about among the shadowy reflections of the two figures. In the bright area on the right, the tonal contrasts of this still life are echoed by the sharp yellows and greens of a decorative Japanese panel supported by an 'African' caryatid attired in gold. In the corner of the room to left of centre is a picturesque statue of a black lackey in a garment with a red lining, and, to the right of this, an open door affording a view of one or two black-framed display cases and, further back, a flight of stairs; the latter is partly screened by a yellow and orange curtain that filters the daylight beyond and adds to the hushed, peaceful Oriental charm of the whole. (AC)

The beautiful Misia, the former wife of Thadée Natanson and muse of the Revue Blanche circle who had turned the heads of quite a few Nabi artists, is hardly recognizable here, a quarter of a century after the heroic age of Symbolism. Madame Sert – as she was known for the time being - is shown posing in the Chinese-style living-room of her apartment at 91 rue Barbet-de-Jouy, in the company of her niece Marie-Jeanne (the 'Mimi' she holds in her arms in Lady in Blue and Child, VI-53). In 1925, Mimi, 'surpassing the fondest hopes of her aunt Misia, had turned into a real beauty. Fair-haired and blueeyed, she sang Ravel and Faure with exquisite delicacy and wrote appealing short stories. Yet her modesty, vagueness and naiveté irritated and worried Misia'. That same year, in the chapel of the Invalides in Paris, she married a career army officer named Aimery

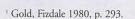
Blacque-Belair (Vuillard alludes to the 'wedding preparations' in his Journal for 19252). With grating irony and his usual flair for the theatrical, the artist contrasts the authoritarian aunt with the awkward young girl, casting them in much the same roles as he had given his mother and sister in 1892-93 and thereabouts. After the Second World War, when Misia had become an old woman, Mimi became Coco Chanel's companion in the latter's compulsive search for morphine and cocaine.

The initiative for this double portrait seems to have been given in 1923: 'after lunch drop by the Meurice[;] Misia, Chanel, Bonnard who brings me back: Sert insistent about having me do a portrait of Misia'.3

The Black Cups is one of the paintings Vuillard toiled over longest, as attested by some hundred or more detailed and energetic preparatory sketches. Judging from his Journal, he seems to have been particularly dissatisfied with it: 'Misia painting hideous; decide to daub over cold tones with transparent liquid tones, a slightly less wretched effect begins to emerge'.4 It was probably the pearl-grey silk wall-covering that gave the artist the most trouble, but one has a feeling that Misia's face, swollen with layers of pigment, was furiously and frequently reworked. On 12 February 1925, Vuillard was working on the portrait at Misia's, despite the annoying intrusion of one of her visitors: 'at Misia's; Cocteau... bothered by his presence'.5

Towards the end of May, Misia wrote to enquire about the progress of the portrait, concerning which he was feeling increasingly negative: 'My old friend, there, it's finished, we no longer see each other! Do come to lunch on Friday with Bréal at 1 o'clock at the Meurice and don't let us lose sight of each other again. What about [some more] posing? I'll make time for you. Your Misia. Don't bother replying, just come'.6 But it was all to no avail, according to the artist's Journal: 'go to the studio, disgusted [with] portrait of Misia; feeling somewhat weary'.7

The result is a caustic portrait containing hidden pockets of meaning, a composition in which the eye strives to identify and construe the numerous false clues that Vuillard has scattered about his exotic setting: the wooden figure of the black slave supporting the console table on the right, the mysterious reaches of the room glimpsed through the glazed doorway in the background, the gleaming Art Deco coffee cups that gave the painting its title. We sense, too, that the artist took a certain physical pleasure in depicting the vague silkiness of the fabric lining the walls, and this despite working in a glue-base medium that has a rough, dry appearance. Last but not least - we now come to the essence of the picture - we derive a refined pleasure from the savage manner in which Vuillard settles scores with Misia: the siren who had fanned his youthful passion is now enthroned in her ornate living-room, a moneyed matron clutching her lapdog. The Black Cups is one of Vuillard's most perverse 'anti-portraits'.



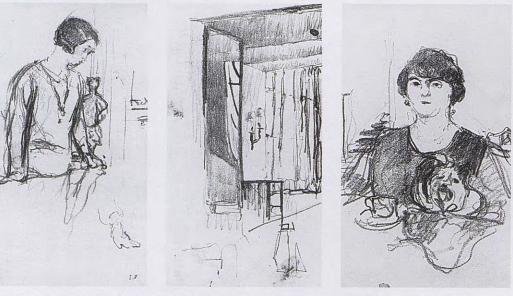
² E. V., Journal, 17 Feb. 1925, III.(S).D, fol. 26v.

Ibid., 13 Feb. 1923, III.(S).A, fol. 37v.

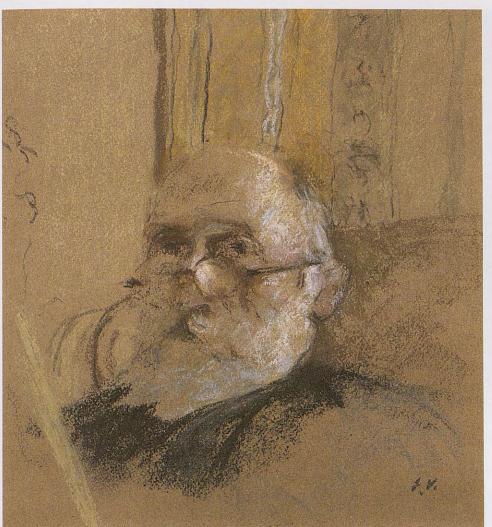
4 Ibid., 9 March 1925, III.(S).D, fol. 36r.

⁶ Letter from Misia Sert to E. V., 25 May 1925, Salomon archives.

E. V., Journal, 31 July 1925, III.10, fol. 18r.



E. V., preparatory drawings for Misia Sert and Her Niece Mimi Godebska, know as The Black Cups, graphite on paper. Private collection





XI-225

XI-225 Self-Portrait with Spectacles

1925 Pastel on paper, 25 × 23 cm Stamp 3, lower right Private collection

Provenance: Artist's studio - Private collection.

Exhibitions: Paris, Durand-Ruel, 1947, no. 27 -Edinburgh, Royal Scottish Academy, 1948, no. 113 - London, Wildenstein, June 1948, no. 55 - Paris, Charpentier, 1948, no. 88 - Basle, Kunsthalle, 1949, no. 186 - Paris, Bernheim-Jeune, 1953, no. 39 -Paris, Charpentier, 1953-54, no. 193 - Milan, Palazzo Reale, 1959, no. 53 - Munich, Kunstverein, 1959, no. 59 - Paris, Durand-Ruel, 1961, no. 65 (ill.) - Paris, Bourdelle, 1963, no. 53 - Hamburg-Frankfurt-Zurich, 1964, no. 97 (col. ill.) - Munich Haus der Kunst, 1968, no. 172 (ill.) - Paris, Orangerie, 1968, no. 177 (ill.).

Bibliography: Chastel 1946, p. 112 (col. ill.) – Roger-Marx 1946a, pp. 32 (ill.), 41, 186 – Chastel 1948, col. pl. 15 - Illustrated London News 212, no. 5697, 26 June 1948, p. 717 (ill.) - Chastel 1954, fig. 27 - Lettres françaises, 1 June 1961, p. 12 (ill.) - Jardin des arts, no. 161, April 1968, p. 81 (ill.).

'A delightful pastel, in which he recently depicted himself, shows a face far more serene than the face of his twentieth year: the hair has receded from his temples, the spectacles perched on the tip of his nose afford a clear view of his gentle yet direct gaze, which looks as if it were seeing through an illusion. I still have the impression he's telling me: "How pleasant it is to grow old!""1

¹ Roger-Marx 1946a, p. 41.

XI-226 Madame Maryse [Jean-**Arthur** Fontaine (study)

Glue-based distemper on paper, 105×75 cm Private collection

Provenance: Artist's studio - Private collection.



XI-227 Madame Jean-Arthur Fontaine

1925 Oil on canvas, 115 × 88 cm Signed, lower right: E. Vuillard Current whereabouts unknown

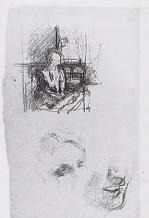
Provenance: Jean-Arthur Fontaine, Paris - Private collection, Paris - Sale, Sotheby's, London, 3 April 1974, lot 86 (col. ill.) - Sale, Sotheby's, London, 2 April 1981, lot 320 (col. ill.) - Sale, Sotheby's, London, 1 July 1982, lot 474 (col. ill.) - Current whereabouts unknown.

Exhibitions: Paris, Galerie Beaux-Arts, 1934, no. 162 - Pittsburgh, Carnegie, Oct.-Dec. 1936, no. 156 (ill.) - Paris, Musée des Arts Décoratifs, 1938, no. 183 [Madame J.-A. Fontaine] - Buenos Aires, Bellas Artes, 1939, no. 203 - Montevideo, Salón Nacional de Bellas Artes, 1940, no. 166 - San Francisco, M. H. De Young Memorial Museum, 1940-41, no. 171 - Chicago, Art Institute, 1941 -New York, The Metropolitan Museum of Art, 1941, no. 119 - Pittsburgh, Carnegie, 1941.

Bibliography: Gros 1928a, p. 837 (ill.) – Fosca 1930, pp. 163-165 (ill.) - Coolus 1938, p. 25 (ill.) -

Salomon 1945, p. 70 - Roger-Marx 1946a, pp. 94, 104 (ill.) - Salomon 1953, p. 34; 1968, p. 25.

Description: Three-quarters view of Madame Jean-Arthur Fontaine, fair-haired and dressed in black, a black-and-white shawl draped over her shoulders, seated at a table. On the light-coloured surface of the table covered with a blue and red patterned cloth are several items of 'vieux Paris' china, their golds gleaming softly under the electric light. In addition, several glazed earthenware plates and some items of Empire porcelain can be seen on or above the dark sideboard behind the sitter. In the background is a pair of tapestry-backed chairs under a window, with daylight filtering weakly through the drawn muslin curtains and casting a bluish gleam on the sideboard. (AC)



E. V., preparatory drawing for Madame Jean-Arthur Fontaine, graphite on paper, 21.5 x 13 cm. Private collection.

The mood of this little-known composition has a metaphysical character reminiscent of Madame Vuillard Holding a Bowl (VII-4). Painted in 1925, it can also be compared with one of Bonnard's masterpieces, Eau de Cologne, in which the painter's companion, Marthe, is shown bathed in light from a curtained window. In his Journal for 3 April 1925, Vuillard noted: 'sitting at Fontaine's, idea for a different overall harmony, more pink than yellow; decide on a different facial expression[,] mouth open, drawing of the gleams in the hair; not too het-up; rework the

table and the objects; idea; work till half six'.2

Vuillard achieves here one of his finest rep-

resentations of inspiration, in the loftiest sense

of that word, in which the sitter's personali-

ty is diffused among the objects surrounding

her. 'Madame Jean-Arthur Fontaine... held

up to Vuillard the pathos of a face lit from

within. Her distant gaze, focused on higher

things, seems detached from the world; her

hand barely rests on the edge of the table. And

though the setting is a bourgeois one, the

pinks, soft greys and fine golds succeed in con-

E. V., preparatory drawing for Madame Jean-Arthur Fontaine, graphite on paper, 21.5 x 11.8 cm. Private collection

veying, as in the portrait of Madame J. Adam, an almost mystical atmosphere.'3 Eau de Cologne (or Nude Seen against the Light, or Bathroom

> ² E. V., Journal, III.(S).D, fol. 40v.-41r. ³ Roger-Marx 1946a, p. 94. XI-228 Portrait of Comtesse Raoul

Royaux des Beaux-Arts, Brussels, D. 481.

with a Pink Couch), 1908, oil on canvas, 124 x 108 cm, Musée

1925-27 Oil on canvas, 108×93 cm Signed, lower right: E Vuillard Private collection, Paris

de Ricci

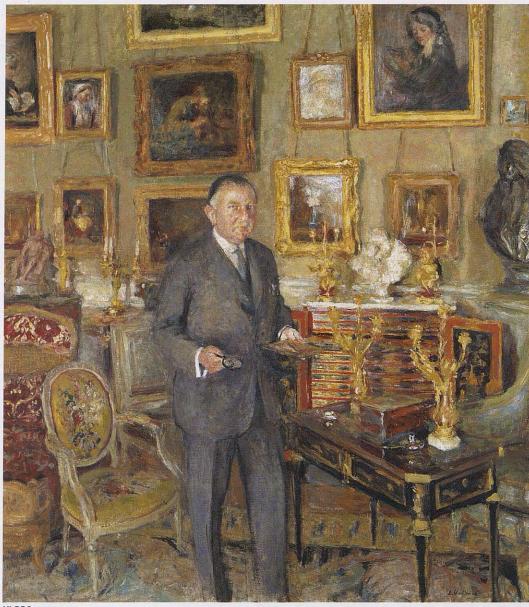
Provenance: Commissioned from the artist by Comte Raoul de Ricci, Paris - Private collection,

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 194 - Paris, Charpentier, 1948, no. 89bis.

Description: The model, attired in a delicately shaded reddish-brown dress, is seated at a light-brown mahogany desk on which a porcelain inkstand holding two large yellow quills can be seen. On the far left, a cluster of white lilacs can just be made out above what looks like a gilded wooden statuette. In the background is a spinet with a lamp topped by a green shade, an area of green, Directoire-style panelling and, on the left, a bookcase filled with leather-bound volumes. On the floor is a harmoniously composed mauve-and-ochre rug.



1422



XI-229 David David-Weill

1925 Oil on canvas, 91 × 82 cm Signed, lower right: E. Vuillard Private collection

Provenance: Commissioned from the artist by David David-Weill, Paris; Michel David-Weill, Paris - Private collection.

Exhibition: Lyons-Barcelona-Nantes, 1990-91,

Bibliography: Roger-Marx 1946a, pp. 106-107 -Cogeval, exhib. cat., Lyons-Barcelona-Nantes, 1990-91, pp. 192 (col. ill.), 226.

One of the greatest of French collectors before the Second World War, the banker David David-Weill had many connections with the art world, both as a member of the Institut de France and, subsequently, as president of the Conseil des Musées Nationaux. Here he is portrayed surrounded by his collection of paintings and objets d'art, which appear to have made a lasting impression on Vuillard: 'fine weather, Neuilly, David-Weill... huge hoard of artworks; eighteenth-c[entury] drawings [and] paintings'.1 Confirming his fondness for quoting other paintings in his compositions (most memorably exemplified by the At the Louvre series, XI-179.1-179.3), Vuillard is clearly at pains here to produce a recognizable likeness of a number of works, particularly those by his beloved Chardin (all

of which have since found their way into more recent collections). Among them are Subleyras' Presumptive Portrait of Baretti,2 Chardin's Bottles of Soap,3 Woman Raking Hay, attributed to Chardin,4 and Adélaïde Labille-Guiard's Portrait of Marie-Gabrielle Capet.5 David-Weill had one of the finest collections in Paris, and, on 29 August 1925, Vuillard jotted down in his Journal: 'Spend a long time looking at Boucher, the Prud'hons, David, weary understanding'.

The medal-cabinet, which Vuillard began working on in June of the same year,6 is rendered in all its gold, red and black splendour. It provides a convenient pretext for the banker's elegant pose, magnifying-glass in hand. Yet, in the end, the painter was dissatisfied both with his rendering of the model ('sitter too red'⁷) and with his overall treatment of the setting ('my portrait, fairly good colour effect[,] but poor drawing overall, objects studied separately; poor drawing').8 Still, the combination of soft-focus effects (the background and the rug) and details having an almost photographic sharpness links Vuillard both to the tradition of the society portrait as exemplified by Giovanni Boldini and to the tradition of the English portrait brought to perfection by John Singer Sargent. At any event, the banker was delighted with the work: 'Cher Maître, I saw your painting again yesterday, and with more pleasure than ever... I gave orders that a new gold loan be taken out for you. I assume you have been advised of this'.9 Some ten years later, yielding to the entreaties of David-Weill and Maurice Denis, Vuillard applied for admission to the Institut de France.

Pierre Subleyras, Presumptive Portrait of Giuseppe Baretti, c. 1739, oil on canvas, 74 × 61 cm, Musée du Louvre, Paris. ³ Jean-Siméon Chardin, The Bottles of Soap, known as The Soap Bubbles, c. 1739, oil on canvas, 61 × 63 cm, The Metropolitan ⁴ Jean-Siméon Chardin, Woman Raking Hay, c. 1739, oil on canvas, 46 × 37 cm, Préfecture de Groningue, the Netherlands. 5 Adélaïde Labille-Guiard, Portrait of Marie-Gabrielle Capet, c. 1798, oil on canvas, 78.5 × 62.5 cm, priv. coll. 6 E. V., Journal, 23 June 1925, III-10, fol. 6v.

¹ E. V., Journal, 2 March 1925, III. (S).D, fol. 33v.

8 Ibid., 15 May 1926, III. (S).E, fol. 16r. ⁹ Letter from David David-Weill to E. V., 20 Aug. 1925, Salomon



XI-230 Jean Laroche

1925-26 Oil on canvas, 89 × 116 cm Signed and dated, lower right: E. Vuillard / 1926 Private collection

Provenance: Commissioned from the artist by Jean Laroche, Paris, 30,000 F; Jacques Laroche, Paris -Marlborough Fine Art, London, 1965 - Private col-

Exhibitions: Zurich, Kunsthaus, 1932, no. 178 -Venice, French Pavilion, 1934 - Paris, Petit Palais, 1937, salle 15, no. 26.

Bibliography: Salomon 1945, pp. 70, 135.

Jean Laroche was a banker and a collector, albeit on a somewhat more modest scale than David-Weill. Nevertheless, the Laroche bequest to the French national museums in 1947 included - in addition to Vuillard's superb The Chapel at the Château de Versailles



E. V., La Cuisinière, fivecolour lithograph, 35 x 28 cm. Private collection.

M 58) and Le Repas (R-M 59).4 It was during a meal at the Jonas' (see Gabrielle Jonas and Her Daughter, Irène Montanet, XI-234) that Jean Laroche's son Jacques proposed that Vuillard 'paint a portrait of his father'. 5 Two Renoir canvases (one of them hanging over a tapestry) can be recognized on the wall behind the banker. On 29 December 1925, Vuillard, who was lunching alone with Laroche, was 'deeply affected by the sudden news of Vallotton's death'.6 A few days later, however, he regained his good spirits: 'at Laroche's, lunch with Coolus and Clémentel, reciting verses [by] Mallarmé, Verlaine, etc.[with] great feeling'.7

Cuisinière (R-M, 57, see ill.), La Flambée (R-

Claude Monet, L'Hôtel des Roches noires, 1870, oil on canvas, 81 × 58.5 cm, Musée d'Orsay, Paris.

he wrote a cook-book, published shortly ² Henri de Toulouse-Lautrec, Henry Samary, 1889, oil on cardboard, 75 × 52 cm, Musée d'Orsay, Paris. before his death in 1935 (Cuisine, recueil de

Paul Cézanne, Self-Portrait, 1873-76, oil on canvas, 64 × 53 cm, Musée d'Orsay, Paris,

⁴ Published by Claude Roger-Marx 1948a. E. V., Journal, 3 Nov. 1925, III.11, fol. 16v.

7 Ibid., 5 Jan. 1926, III.11, fol. 37r.

(X-187) - Monet's Hôtel des Roches noires,

Toulouse-Lautrec's Henry Samary and a

Cézanne self-portrait.3 Laroche and Vuillard

became close friends during the First World

War. The banker commissioned three por-

traits of his mistress, subsequently his wife,

Fridette Faton (see XI-209, XI-248 and XI-

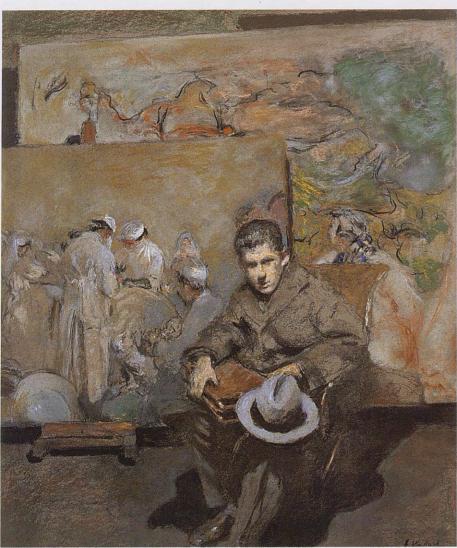
268). A famous gourmet and a bon vivant,

117 recettes, Arts et Métiers graphiques, Paris)

which included six lithographs by Vuillard:

Frontispice de cuisine (R-M 54), Le Menu (R-

M 55), Le Maître d'hôtel (R-M 56), La



XI-231

XI-231 Jean Gosset

1925-26 Pastel on paper, 46 × 61 cm Signed, lower right: *E Vuillard* Private collection

Provenance: Commissioned from the artist by Dr Antonin Gosset, Paris – Private collection.

Dr Antonin Gosset's son Jean, a medical student at the time, is portrayed here in Vuillard's boulevard Malesherbes studio; the huge canvases in the background – among them *The Surgeons* (IX-226), which Vuillard was reworking at this time – would have been too large for the apartment in the rue de Calais. In a note to the artist, dated 10 December 1925, the young man requested: 'Would it be alright if I came by your studio on Saturday, the day after tomorrow, at half-

past four? If this is not too much of an inconvenience, it is the day I prefer'.¹ On the day in question (12 December), Vuillard jotted down in his Journal: 'wait for Jean Gosset; hesitated on seeing his silhouette in the shadowy studio, decided to sketch him in his overcoat[, with his] briefcase [and] student's hat in front of the canvas of his father, rather satisfied with the way it looks'.² Nevertheless, the youth's skewed, uncomfortable pose, perched on the edge of his chair, seems rather odd and brings to mind certain of the artist's Nabi-period portrayals of his sister Marie.

On receiving the portrait of his son, Antonin Gosset promptly wrote to the artist to express his pleasure: 'My dear Friend, I have had many joys in the last fortnight, but the greatest of them was unquestionably coming home to find the very beautiful work you sent me for Jean. I am deeply grateful to you. One of these days, I'll ask for an appointment to come to your studio with my wife to admire

the painting of the surgeons. Your devoted friend, A. Gosset'.³

- ¹ Letter from Jean Gosset to E. V., 10 Dec. 1925, Salomon archives.
- ² E. V., Journal, III.11, fol. 29v.
- ³ Letter from Antonin Gosset to E. V., 16 Jan. 1926, Salomon archives.

XI-232

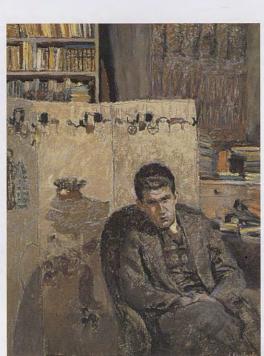
Jean Gosset Seated in Front of Bonnard's Screen

1926 Pastel on paper, 61 × 47 cm Signed, lower right: *E Vuillard* Private collection

Provenance: Gift from the artist to Magnia Gosset, Paris – Private collection.

Exhibition: Paris, Bernheim-Jeune, 1953, no. 26 [Portrait d'homme, 1925].

Description: Jean Gosset seated in a green armchair in the rue de Calais studio, in front of Bonnard's screen with hackney cabs. On the left is a bookcase of which only the upper shelves are visible, filled with books rendered in great detail. On the right, before a delicately shaded curtain, are a table and a chest of drawers piled with orange-coloured books. (JS)



XI-232



XI-233 Man and Children

c. 1926
Pastel on paper, 25 × 25 cm
Stamp 1, lower right
Private collection, South Africa

Provenance: Artist's studio – Sale, Sotheby's, London, 2 Dec. 1981, lot 184 (ill.) – Private collection, Sandton, South Africa.

Description: Full-face view of a little girl in a pink dress trimmed with green, sitting astride her father's knees. The father's features are barely indicated by a dab of pink on the nose and another dab of pink on the forehead. On the right is a small boy in a black jacket and pink collar, with fair hair and a sketchy face,

sitting in a green armchair at a table laden with sundry pink and red objects. On the wall in the background are coloured patches suggesting paintings. Executed in pastel on brown paper. (JS)

XI-234 Gabrielle Jonas and Her Daughter, Irène Montanet

Oil on canvas, 90 × 112 cm Signed, lower right: *E Vuillard* Private collection

Provenance: Gabrielle Jonas, Paris – Private collection.

Exhibition: Paris, Schmit, 1986, no. 67.

Bibliography: Makarius 1989, p. 87 (col. ill.).

The sitter is Gabrielle Montanet, who married the antique dealer Édouard Jonas in 1917. In 1927, around the time Vuillard painted this portrait, she embarked on an affair with the automobile manufacturer Lucien Rosengart, who eventually married her in 1946 (see *Lucien Rosengart at His Desk*, XII-74). Rosengart was famous for his low-budget cars (such as the Rosengart LR2), but in 1932, to everyone's surprise, he brought out the nine horse-power LR500 'Supertraction', the quintessence of the luxury car. Asked

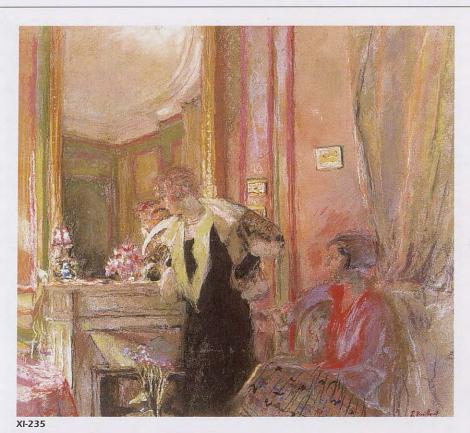
about this change, the industrialist explained: 'I met a beautiful young woman who only drove around in large Packards, and I couldn't help remarking to her that she went around in trucks. Whereupon she shot back: "and you, in soap boxes!" Stung to the quick, Rosengart had his engineers design the regal 'Supertraction' for the young woman in question, who was, of course, none other than Gabrielle Jonas.

The present entry, which surely qualifies as a genre painting, stretches one's love for Vuillard to its limits. The drawing-room overlooking the place Vendôme, in which Gabrielle Jonas poses with her daughter, is as sickly as candy-floss. The two figures are surrounded by everything loathsome - frilly dresses, dwarf pugs, imitation Louis XV furniture and copious dollops of pink - in a doll's-house setting redolent of face powder lavishly applied with a swans-down powderpuff. Vuillard appears to wallow helplessly in this caricature of a bourgeois circle he rubbed elbows with but castigated mercilessly. Is he really aware of the contradiction here? An exactly contemporaneous parallel might be drawn with the boudoir of Dr Schön's kept mistress Lulu, in the Alban Berg/Frank Wedekind opera of the same name.

¹ Quoted in *Rosengart* by Éric Favre, Internet, Gazoline 2000, Club Lucien Rosengart France.



XI-234



XI-235 Gabrielle Jonas and Her Daughter, Irène Montanet in Front of a Fireplace

1927 Pastel on paper, 51×56 cm Signed, lower right: E. Vuillard Current whereabouts unknown

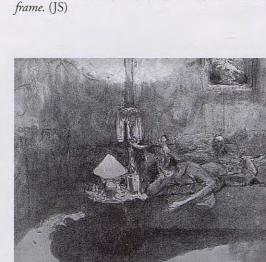
Provenance: Gabrielle Jonas, Paris - Wildenstein, New York - R. Barclay Scull, United States, 1967 - Private collection, United States - Sale, Christie's, New York, 18 Nov. 1998, lot 261 (col. ill.) - Current whereabouts unknown.

Exhibitions: New York, Wildenstein, Oct.-Nov. 1964, no. 28 (ill.) - Phoenix, Art Museum, 1968, no. 53 (ill.).

XI-236 Gabrielle Jonas Playing with a Dog

1927 Pastel on paper, 70.5×57.3 cm Signed, lower right: E. Vuillard Sterling and Francine Clark Art Institute, Williamstown (Massachusetts)





XI-237

Provenance: Private collection, Paris - Harry Goldschmidt, Paris - André Maurice, Paris - Charles Slatkin, New York - Sale, Sotheby's, New York, 19 March 1958, lot 55 (ill.) - Herbert Lehman, New York – Gift in common from the executors (?): the Lehman Estate and the Edith and Herbert Lehman Foundation to the Sterling and Francine Clark Art Institute, Williamstown, 1986.

Exhibition: Williamstown, Clark Art Institute, 1976.

Bibliography: Kern 1992, p. 114 (ill.).

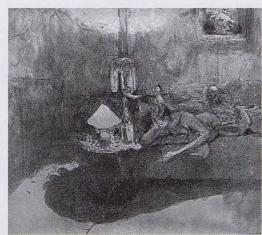
Description: Profile view of Gabrielle Jonas seated in the Hessel's sitting-room in the rue de Naples, playing with Madame Hessel's large dog. (JS)

XI-237 Gabrielle Jonas Reclining on a Couch

1927 Pastel on paper, 54 × 60 cm Signed, lower right: E. Vuillard Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts

Description: Gabrielle Jonas reclining, her feet resting on cushions and her elbows propped on the arm of a couch, reading from a sheet of paper. In the foreground is a small lamp with a conical shade on a low round table that casts a circular shadow on the beige rug. On the far wall on the right hangs a painting with a shiny



XI-238

XI-238 Gabrielle Jonas and Her Daughter, known as The Orange Sofa

1927 Oil on paper, mounted on canvas, $47.5 \times 53 \text{ cm}$ Stamp 1, lower right

Current whereabouts unknown

Provenance: Artist's studio – Private collection, Paris - Wildenstein, New York - Sale, Sotheby's, London, 28 June 1972, lot 25h (col. ill.) - Lefevre, London, 1973 - Fuji Gallery, Tokyo - Current whereabouts unknown.

Bibliography: Roger-Marx 1946a, p. 81; 1968,



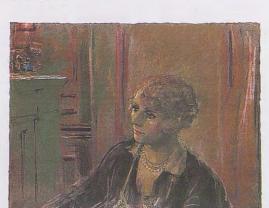
Description: In a brightly lit room with cadmiumyellow walls, a young woman, reclining in a red Chinese dress, shares an orange sofa with some green and red dolls. On the right are a small dog, a young girl in red and a pedestal table bearing a white lamp whose brilliance enlivens the warm tones of the decor. (AC)

XI-239 Gabrielle Ionas

c. 1927 Pastel on paper, 55×70 cm Private collection

Provenance: Gabrielle Jonas, Paris - Private collec-

Description: The sitter, wearing a white negligée and several strands of pearls, is seen in profile in the foreground right; on the left is a table with a vase of red



XI-240 Portrait of Gabrielle Jonas

Pastel on paper, 50 × 65 cm Signed, lower right: E Vuillard Private collection, United States

Provenance: Gabrielle Jonas, Paris – Sale, Hôtel Drouot, Paris, 19 March 1942, lot 38 – Mouradian et Vallotton, Paris - Private collection, Paris - Private collection, New York.

XI-241 Gabrielle Ionas Seated in a Black Dress

1927

Pastel on paper, 77 × 89 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio - Sale, Hôtel Drouot, Paris, 6 July 1967, lot 2 (ill.) - Sale, Galerie Motte, Geneva, 28 June 1968, lot 59 (ill.), bought in - Sale, Palais Galliera, Paris, 17 March 1969, lot E (ill.) -Current whereabouts unknown.

Description: A fair-haired woman in black, sitting on a couch in a room with orange walls. She is holding the hand of a little girl in black perched on her knees, leaning to the right. Black and brownish-red hues. A quick sketch (AC).



XI-236



XI-242 Gabrielle Jonas at Her Dressing-Table

Pastel on paper, 50×50 cm Signed, lower right: E Vuillard Current whereabouts unknown

Provenance: Gabrielle Jonas, Paris - Private collection, Paris - Matthiesen Fine Art, London, 1952 -Jean-Pierre Durand, Geneva, 1955 - Current whereabouts unknown.

Exhibition: London, Matthiesen, 1952, no. 39.

XI-243 Gabrielle Jonas at the Telephone

Pastel on paper, 47 × 45 cm Signed, lower left: E. Vuillard Current whereabouts unknown

Provenance: Gabrielle Jonas, Paris - Current whereabouts unknown.



XI-244 Gabrielle Jonas Reclining on Her Bed

1927 Pastel on paper, 44 × 55 cm Signed, lower left: E Vuillard Current whereabouts unknown

Provenance: Gabrielle Jonas, Paris - Private collection - Galerie Schmit, Paris - Sale, Phillips, New York, 11 Nov. 1985, lot 20 (col. ill.) - JPL Fine Arts, London - Private collection, London - Sale, Drouot-Montaigne, Paris, 30 March 1990, lot 67 (col. ill.) - Current whereabouts unknown.

Exhibition: London, JPL, 1988, no. 9 (col. ill.).

Description: Gabrielle Jonas in a pale-blue morninggown, stretched out flat on her stomach, with her feet in the air, on an unmade bed covered with a beige fur bedspread. (JS)



XI-245 Irène Montanet Shown in Profile

1927 Pastel on paper, 62 × 47 cm Stamp 1, lower right Private collection, London

Provenance: Artist's studio – Private collection – JPL Fine Arts, London - Private collection, London.

Exhibition: London, JPL, 1983, p. 34 (col. ill.).

Description: Bust of a young woman in profile. Her trim black hair and eyebrows have the same tonal value as the black waistcoat over her green blouse. On her temple is a light-pink accent. (AC)





XI-246 Portrait of Madame Henri Baudoin

1925-27 Oil on canvas, 118 × 146 cm Signed, lower left: E Vuillard Musée National des Beaux-Arts d'Alger, Alger, Inv. no 1666

Provenance: Commissioned from the artist by Henri Baudoin, Paris - Purchased by the Musée National des Beaux-Arts d'Alger, 1934.

Exhibitions: New York, Seligmann, 1930, no. 26 - Alger, Beaux-Arts, 1935.

Bibliography: Alazard 1935, pp. 77, 79 (ill.); 1936, p. 134, no. 1666, pl. 40 - Barbès 1936, n.p. - Roger-Marx 1946a, p. 94.

Jacqueline Baudoin, the wife of a well-known auctioneer, is shown here seated in the library of her apartment at 47 rue du Faubourg-Saint-Honoré in the eighth arrondissement. This little-known painting suggests that Vuillard was able to attain a greater psychological depth using oils - notably in the por-

trait of Madame Lecomte and Her Daughter, Germaine (XII-93) – while he seems to have found the glue-base medium better suited for rendering the hushed shimmer of objects surrounding a figure. Madame Baudoin's face is indeed splendid; and her pose, as Vuillard himself admitted, calls to mind the great portraits of the neoclassical period. Thus, in his Journal for 16 January 1926, he made a note of her 'David-like attitude',1 and a year and a half later, on 21 June 1927, having almost completed the painting, he remarked on the 'Goya-like impression' it produced.² As early as 1905, on a postcard from the Louvre representing David's Portrait of Madame Chalgrin (now known as the Portrait of Madame Trudaine), he had assured Bonnard: 'Above is what I am smitten with at the moment'.3 Vuillard's composition is indeed remarkable for the meticulously detailed rendering of the pink brick fireplace on the right, the dull blue tones of the Persian rug and, above all, the aristocratically elegant pose of Jacqueline Baudoin, who is wearing a pink, Madeleine Vionnet, peplos-like dress whose silvery folds and shimmering texture will have sorely taxed Vuillard's skill.



Postcard from the Musée du Louvre, Paris, representing the Portrait of Madame Trudaine by David, sent by Vuillard to Bonnard on 25 June 1905. Private collection

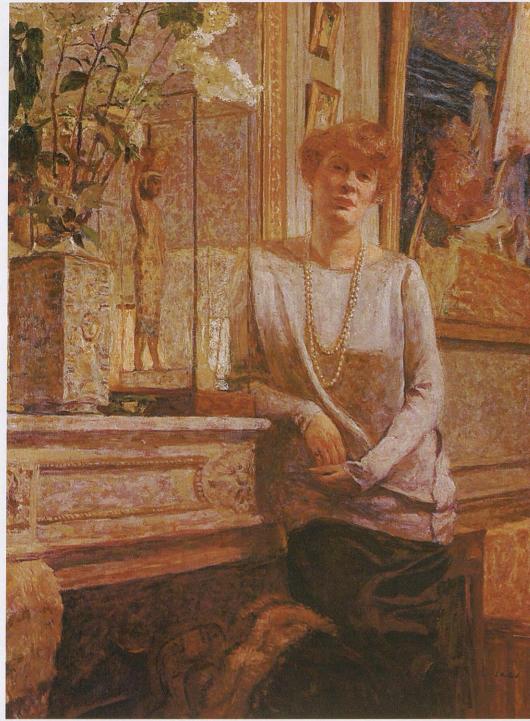
Jacqueline Baudoin came down with a bad case of the flu in December 1926, and the sittings were postponed: 'The illness is slow and ugly and I have no patience with it. I do not wish to show myself to you in this state, yet I do not want to hinder your plans in any way... I thought of you, of how sad you must have felt at the death of Monnet [sic], concerning whom you spoke to me one day last vear'.4

E. V., Journal, III.11, fol. 39v.

Ibid., III.(S).G, fol. 6r.

³ E. V., postcard to Bonnard, dated 25 June 1905, published by

Letter from Jacqueline Baudoin to E. V., 8 Dec. 1926, Salomon



XI-247 Germaine Tartière

1926 Oil on canvas, 130×98 cm Signed, lower right: E. Vuillard Private collection, Japan

Provenance: Commissioned from the artist by Germaine Tartière, Paris - Private collection - Sale, Sotheby's, New York, 17-18 Jan. 1945, lot 60 (ill.) - Knoedler, New York - Jacques Gelman, Lomas, Mexico, c. 1948 – Private collection, Bergamo (Italy) - Joseph Rosensaft, New York - Private collection,

Exhibitions: Boston, Institute of Modern Art, 1944, no. 32 - Milan, Palazzo Reale, 1959, no. 91 (ill.) -Turin, Museo Civico d'Arte Antica, 1961, no. 15 (ill.) - Japan, travelling exhib., 1977-78, no. 48 (col.

Bibliography: Hess 1948, p. 38 (ill.) – Spectacle du monde, no. 78, Sept. 1968, p. 105 (ill.) – Daniel 1984, p. 317, fig. 110.

To the bitter end Vuillard was depressed about this commissioned portrait, mainly on account of its 'dreadful grimace'. 1 Germaine Tartière was the sister of Michel Feydeau, the infant crawling on the floor in The Infant on the Carpet of 1900 (VII-297). Here she poses for the painter in Jos and Lucy Hessel's apartment; on the wall behind her Bonnard's magnificent Signac's Boat can be seen.2 Bonnard, incidentally, does not seem to have thought very highly of his friend's canvas: 'visit from Bonnard, take him to the rue de Naples, reservations concerning the portrait of Germaine T.[,] embarassment'.3 Nevertheless, Vuillard clearly delights in his detailed rendering of the Egyptian statuette standing in its glass cage



drawing for Germaine Tartière, graphite on paper, 20.5 x 11.5 cm. Private collection.

on the mantelpiece. With its subtle colouring, this little-known painting is in fact one of the artist's most balanced compositions, though the sitter's face, we agree, is botched.

E. V., Journal, 20 July 1926, III.(S).E, fol. 37r.-v.

² Pierre Bonnard, Signac and His Friends in a Boat or Signac's Boat, c. 1914, oil on canvas, 125 × 137 cm, Kunsthaus, Zurich.

³ E. V., Journal, 25 June 1926, III.(S).E, fol. 29v.



XI-248 Fridette Faton Visiting Jean Laroche

1926 Pastel on paper, 108×73.5 cm Signed, lower right: E Vuillard Current whereabouts unknown

Provenance: Jean Laroche, Paris; Jacques Laroche, Paris - Wildenstein, New York - Lady Baillie, London - Sale, Sotheby's, London, 4 Dec. 1974, lot 11 (col. ill.) - Paul Rosenberg, New York - Sale, Sotheby's, New York, 16 Nov. 1984, lot 21 (col. ill.) -Current whereabouts unknown.

Exhibition: Brussels, Palais des Beaux-Arts, 1938, no. 92 (ill.).

The unabashed vulgarity of this scene puts one in mind of Boldini, much as does the double portrait of Gabrielle ('Gaby') Jonas and her daughter Irène Montanet (see XI-234). The artist draws on a broad range of greens in rendering the sitter's typically Charleston-age dress. Fridette Faton and Jean

Laroche accompanied Vuillard on a trip to Holland organised by the Hessels in August

XI-249

Docteurs Vaquez and Parvu at the Hôpital Saint-Antoine (preliminary sketch)

1926 Glue-based distemper on canvas, 140×122 cm Stamp 1, lower left Art market, London

Provenance: Artist's studio – Private collection – JPL Fine Arts then Neffe-Degandt Fine Art, its successor, London.

Exhibitions: Melbourne-Sydney, 1985, no. 37 -Lausanne, Vallotton, 1989, no. 10 (col. ill.) - Glasgow, Hardie, 1990, no. 30 - Salzburg-London, 1991, no. 21 (col. ill.) - Stuttgart, Kunsthaus Bühler, 1996, p. 48 (col. ill.).



XI-250 Docteurs Vaquez and Parvu

Pastel and glue-based distemper on paper, mounted on canvas, 65 × 50 cm Signed, lower left: E. Vuillard Musée de l'Assistance Publique -Hôpitaux de Paris, Paris, A.P. 2069

Provenance: Commissioned from the artist by Dr Henri Vaquez for his assistant, Dr Parvu, Paris, 3 March 1926 - Daber, Paris, 1937 - Georges Renand, Paris - Fersing, Paris - Sale, Sotheby's, London, 4 Dec. 1968, lot 55 - Arthur Tooth & Sons, London - Sale, Sotheby's, London, 2 July 1972, lot 62 (col. ill.) – Musée de l'Assistance Publique, Paris.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 226 [Le Professeur Vaquez à l'hôpital] - Cleveland-New York, 1954, p. 103 - London, Tooth & Sons, May-June 1969, no. 26 (ill.); 1972, no. 13

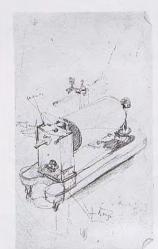
Bibliography: Roger-Marx 1946a, p. 80 – Dunstan 1973, pp. 51 (ill.), 75 – Warnod 1988, p. 36.

table on the right is a brass-yellow electrical apparatus. Through the blue-framed window in the background, the pinks and greens of the hospital garden can be seen.

This composition was commissioned by Dr Vaquez as a gift to his assistant, Dr Parvu, and it prompted Vuillard to go back to his sketches of 1915 for Docteur Vaquez at the Hôpital Saint-Antoine (X-211). In the years since then, he had seen Dr Parvu, who had to a certain extent become the Vuillard family physician, on an almost weekly basis. The present painting is composed like a magazine illustration,

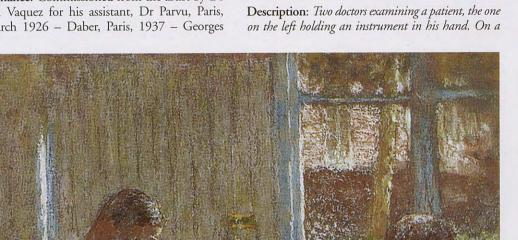


E. V., preparatory drawing for Docteurs Vaguez and Parvu. graphite on paper, 7.5 x 10.3 cm. Private collection.



E. V., preparatory drawing for Docteurs Vaguez and Parvu, graphite on paper, 10.1 x 8.7 cm. Private collection

with a somewhat 'soft-focus' treatment of the areas surrounding the two figures bending over the patient. The instrument they are using, called a 'sphygmotensiophone', had been invented by Dr Vaquez to measure blood pressure (see ill.).







XI-251

XI-251 Madame Henri-Auguste Widmer (study of her face)

1926 Pastel on paper, mounted on canvas, 56×42 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio - Paul Vallotton, Lausanne (Switzerland) - Current whereabouts

Exhibition: Lausanne, Vallotton, 1989, no. 28.

Description: Portrait of an old woman with white hair, blue eyes and pink cheeks; she is smiling and her head is tilted slightly to one side. A delicate study that makes extensive use of the bare paper support. (AC)

XI-252 Madame Henri-Auguste Widmer

1926 Oil on canvas, 100×81 cm Signed, lower right: E. Vuillard Musée Cantonal des Beaux-Arts, Lausanne (Switzerland), Inv. 399

Provenance: Commissioned from Vuillard by Dr Henri-Auguste Widmer, Switzerland - Henri-Auguste Widmer bequest to the Musée Cantonal des Beaux-Arts, Lausanne, 1936.



Exhibitions: Zurich, Kunsthaus, 1932, no. 181 -Hamburg-Frankfurt-Zurich, 1964, no. 78 (ill.) -Lyons-Barcelona-Nantes, 1990-91, no. 146, p. 199 (ill.) - Lausanne, 2000-01, no. 89, p. 40 (col. ill.).

Bibliography: Salomon 1945, p. 70; 1968, p. 27 – Lepdor, Schaefer, Zutter 1994, p. 31.

Description: Full-face view of Madame Henri-Auguste Widmer perched on a beige armchair in the rue de Calais studio, with the edge of the bluish grey fireplace behind her to the left and the warm-toned tapestry to the right. Painted in just a few sittings, this striking likeness testifies to Vuillard's outstanding skill as a por-

Mary Curtat, the sister of the Swiss painter Louis Curtat, married Dr Widmer in 1882. She seems to have had a certain gift for writing and distinguished herself during the First World War by her charitable aid to the wounded. Vuillard has her pose here in the rue de Calais. He imparts such inner radiance to her that she might almost be a personification of inspiration after the manner of certain eighteenth-century French painters; indeed, she calls to mind any number of portraits of artists or musicians surrounded by a few meaningful objects, as depicted by Alexander Roslin, Fragonard or Joseph Duplessis (particularly the latter, who succeeds against all odds in giving us the impression that Jean-Baptiste Pierre, First Painter to the King, was an inspired artist). Madame Widmer looks as if she were about to speak unlike her tight-lipped husband in the following entry. Dr Widmer, at all events, was particularly pleased with the portrait of his wife: 'Your beautiful work arrived quite safely. It is a superb bit of painting and you have rendered your model perfectly, which is perhaps a rarer feat. She is graceful and full of life. Our heartfelt thanks'.1

Letter from Henri-Auguste Widmer to E. V., 4 Jan. 1927,



M and Mme Henri-Auguste Widmer, photograph in exhib. cat. La Collection du Or Henri-Auguste Widmer, Musée Cantonal des Beaux-Arts, Lausanne, 1998.

XI-253 Dr Widmer

1927 Oil on canvas, 100 × 81 cm Signed, lower right: *E. Vuillard* **Musée Cantonal des Beaux-Arts, Lausanne (Switzerland)**, Inv. 398

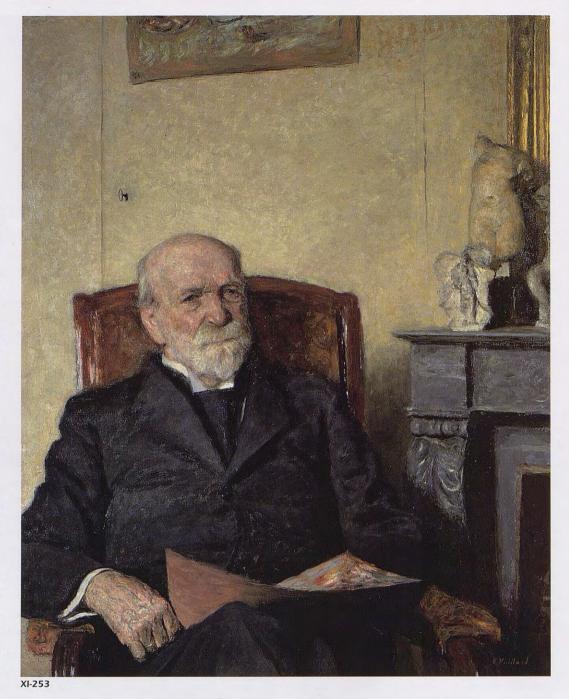
Provenance: Commissioned from Vuillard by Dr Henri-Auguste Widmer, Switzerland, 1927, 30,000 F – Henri-Auguste Widmer bequest to the Musée Cantonal des Beaux-Arts, Lausanne, 1936.

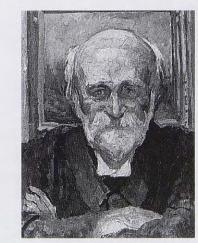
Exhibitions: Zurich, Kunsthaus, 1932, no. 180 – Paris, Petit Palais, 1937, salle 15, no. 29 – Basle, Kunsthalle, 1949, no. 206 – Hamburg-Frankfurt-Zurich, 1964, no. 77 (ill.) – Munich, Haus der Kunst, 1968, no. 132 (ill.) – Paris, Orangerie, 1968, no. 166 (ill.) – Paris, Musée d'Art Moderne de la Ville de Paris, 1987, no. 145 – Lyons-Barcelona-Nantes, 1990-91, no. 147, p. 198 (ill.) – Lausanne, 2000-01, no. 91, p. 41 (col. ill.).

Bibliography: Salomon 1945, p. 70; 1968, pp. 27, 163 (col. ill.) – Georges 1982, pp. 177-178 – Daniel 1984, p. 311, fig. 107 – Lepdor, Schaefer, Zutter 1994, p. 31.

Description: Full-face view of Dr Widmer seated in the brownish-red velvet armchair in Vuillard's rue de Calais studio against a brightly lit yellow wall. On the right is the edge of the familiar blue-grey fireplace. (JS)

Henri-Auguste Widmer founded the Valmont Clinic at Glion-sur-Montreux in Switzerland in 1905. He soon gained an international reputation, and his establishment, which specialised in 'digestive, nutritional and nervous disorders',1 saw Rilke, Léon Blum, King Albert of Belgium - and a number of well-known artists. Dr Widmer had his portrait painted by Giovanni Giacometti (see ill.), whom he treated around the same time as Kerr-Xavier Roussel. Vuillard portrayed Widmer and his wife, sitting to either side of the fireplace in his studio in the rue de Calais. On the doctor's death in 1939, his widow wrote to the artist, assuring him that sitting for him had been a wonderful experience for both of them: 'Thank you for your words of sympathy of 19 Feb. I have not been well and could not write to you sooner. Thank you for all the kind and truthful things you say about my dear husband. I hope you will come one day to the Lausanne Museum to see the fine portraits you painted of us and the two or





Giovanni Giacometti, *Portrait of Dr Henri-Auguste Widmer*, 1929, oil on
canvas. Musée Cantonal des Beaux-Arts,

three all too scarce canvases by you that everyone admires. Dr. Widmer and myself had an excellent memory of our sessions of posing for you and of your patient kindness'. The two portraits were painted separately – between October and December 1926 for that of the doctor's wife, and from April to July 1927 for that of the doctor himself – but they are identical in size and clearly form a diptych.

Quoted by Catherine Lepdor, La Collection du Dr Henri-Auguste Widmer, Musée Cantonal des Beaux-Arts, Lausanne, Lausanne, Skira, 1998, p. 9.

² Letter from Mary Widmer-Curtat to E. V., 23 May 1939, Salomon archives.

XI-254 Jean Giraudoux

1920

Pastel on cardboard, 49.5×65.5 cm Signed, lower left: *E Vuillard* Private collection

Provenance: Jean Giraudoux, Paris; Jean-Pierre Giraudoux, Paris; on loan to the Comédie-Française, Paris – Private collection.

Exhibitions: Paris, Bernier, 1928 – Paris, Bibliothèque Nationale, 1982-83, no. 216.

Bibliography: L'Amour de l'art, no. 3, March 1928, p. 106 (ill.) – Dorival 1943, p. 167 – Roger-Marx 1945c, p. 113 – Chastel 1946, pp. 96, 102 – Roger-Marx 1946a, p. 156; 1948c, p. 19 – Thomson 1988, p. 142, pl. 128.

Description: The writer is shown in three-quarters profile seated on the left at his writing table. Set at an angle, the table is made of reddish wood and powerfully burnished by daylight coming from the left. Monsieur Giraudoux, wearing a brown suit, is bowed over the table, both hands on a sheet of grey paper on which he is writing. A red highlight runs over his clean-shaven cheek. A variety of small objects are scattered over the table, adding a medley of bright and less bright accents: a small grey inkwell, a spherical red inkstand, an Italian brass blotter and, to the right of this, the pink patch

of a book or notebook. A red patch gleams on a stack of books and papers on the left; on the right, at the end of the table, is a lamp with a blue shade modulating into pink. The background is divided between a dark piece of inlaid furniture producing a blue and red effect on the left and, on the right, an area of beige wall above a grey panel. (AC)

Vuillard and Jean Giraudoux met through Auguste Bréal, as early as 1916. In 1926, when this portrait was made, Giraudoux's reputation was sharply on the rise; he had just published *Bella*, a *roman à clef* which alludes, among other things, to Philippe Berthelot's forcible resignation from the French Ministry of Foreign Affairs in 1921 (cf. *Philippe Berthelot in His Office*, XI-269). Vuillard worked swiftly on this pastel between



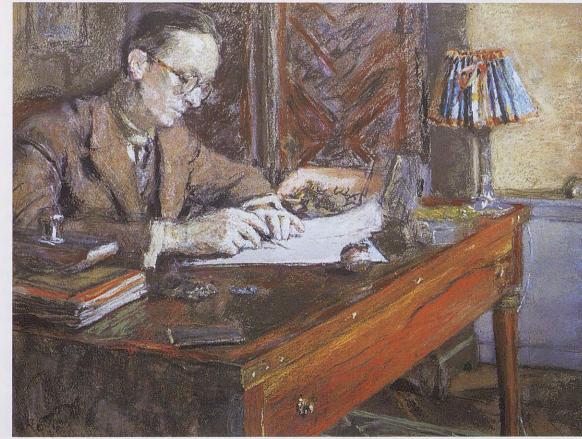
Jean Giraudoux proofreading, 1930, photograph. Private collection.

May and July 1926, while Giraudoux was correcting the manuscript of his novel *Églantine*. The writer is shown seated at his desk (actually, a small gaming-table) next to the famous window overlooking the Pont de l'Alma in Paris (see ill.). In October, the painter who was forever reworking his compositions asked the writer: 'Would you mind going back to work on *Églantine* in front of me?'

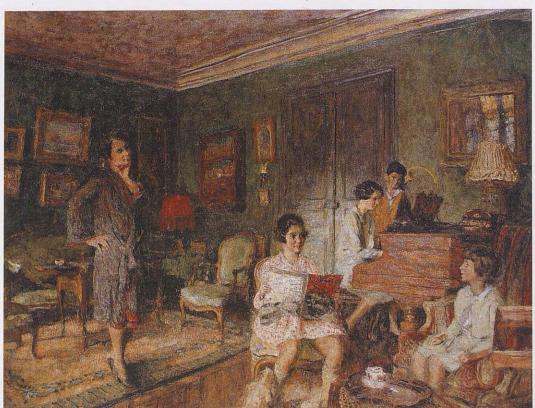
When Vuillard died, Giraudoux paid an inspired tribute to him: 'Vuillard dies; all is now to come. He was the one whom fate spared longest, out of pity, as compensation for the death of our soul; he was the irreplaceable one; fate made him the first to die. All is now a substitute for Vuillard. All is hope!... Why, then, should I not accept, today, as I cross these plateaux of the Velay and the Ardèche, the legacy that Vuillard has suddenly made me, the gift of suddenly seeing human beings and landscapes through his eyes? All is Vuillard on these roads, from the verges to the mountains. All is arranged by him' ²

¹ E. V., letter to Jean Giraudoux, Oct. 1926, quoted in exhib. cat., Bibliothèque Nationale, Paris 1982, p. 60.

² Giraudoux 1944, n.p.



XI-25



VIDEE

XI-255 Madame Olga Wormser and Her Children

1926-27; reworked in 1930 Oil on canvas, 115 × 185 cm Signed, lower right: *E Vuillard* **National Gallery, London**, presented through Monsieur Olivier Wormser, 1983, NG6488

Provenance: Commissioned from the artist by Olivier Wormser, Paris – Private collection – Gift of an officer of the Free French Forces in thanks to the British nation, to the National Gallery, London.

Exhibition: Lyons-Barcelona-Nantes, 1990-91, no. 148, p. 176 (col. ill.).

Bibliography: Roger-Marx 1946a, p. 93.

Description: Madame Wormser stands on the left in the green harmony of her drawing-room, in a blue-grey dress trimmed with red. Grouped in the brightly lit area on the right are her children: a little dark-haired girl in a light-pink spotted dress holding a red and white magazine; a second girl, in green, seated in a beige and red upholstered wing chair; and, in the background, their sister with black hair, pink cheeks and an applegreen dress, playing the piano. On the piano stands a lamp with a beige shade, and, above this, a framed green and mauve picture, its glass mount enlivened by the gleaming orange reflection of a window awning out of

frame to the left. Light from the window brightens the lower part of the green door in the background and varies the tones of the light-brown parquet floor and the beige rug with a green border on the left. (JS)

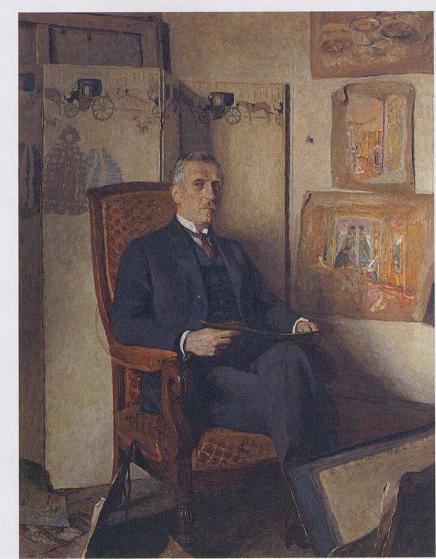
XI-256 Marcel Kapferer

1926-27 Oil on canvas, 116 × 88 cm Signed, lower right: *E. Vuillard* Private collection

Provenance: Commissioned from Vuillard by Marcel Kapferer, Paris – Private collection.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 191 – Basle, Kunsthalle, 1949, no. 207 – Lausanne, 2000-01, no. 90, p. 138 (col. ill.).

This portrait of Marcel Kapferer is one of the most precise pictures Vuillard ever painted and might almost be etched in steel. The great



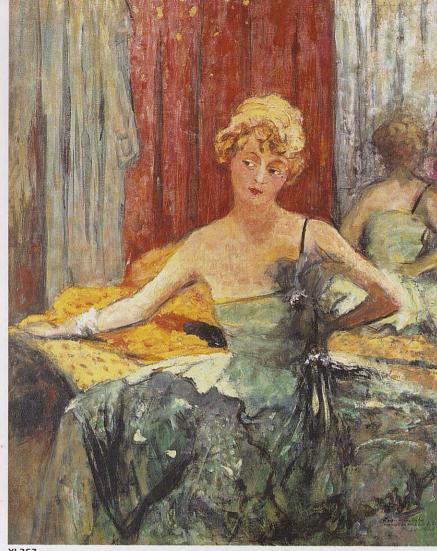
XI-256

collector is seated in the artist's armchair in the rue de Calais, surrounded by objects that will have been familiar to him. He has the unmistakable stamp of a gentleman, a serious connoisseur and lover of drawings and prints. Vuillard has set an open portfolio at his feet; in it, seen from behind, are several works on paper that he is about to examine. The contrast between the plum-coloured suit and the armchair's rust-red velvet upholstery produces a rather strident effect and is all the more arresting in a composition dominated by a nondescript beige-grey. The sitter's lively, intelligent gaze seems to hold a distant memory of Velazquez' Portrait of Pope Innocent X (see ill.).



Diego Velázquez, *Portrait of Pope Innocent X*, 1650, oil on canvas. Galleria Doria Pamphilj, Roma.

Marcel Kapferer, who loved art, sport and pretty women (see *Comtesse Lanskoy*, XII-121), was one of the patrons the artist was closest to during the 1920s. Pinned to the wall next to him are three of Vuillard's recent compositions: *Bowl of Biscuits and Fruit on a Table* (X-139), *Sunlit Interior* (XI-41) and *A Sunlit Room* (XI-42), the last two depicting Madame Vuillard in her bedroom at Vaucresson. But what strikes one first and foremost here is the tribute to Bonnard: behind the armchair in which Kapferer is enthroned stands the latter's famous *Nanny's Screen*, alluding to a happier age which the Great War had banished forever to the limbo of nostalgia.



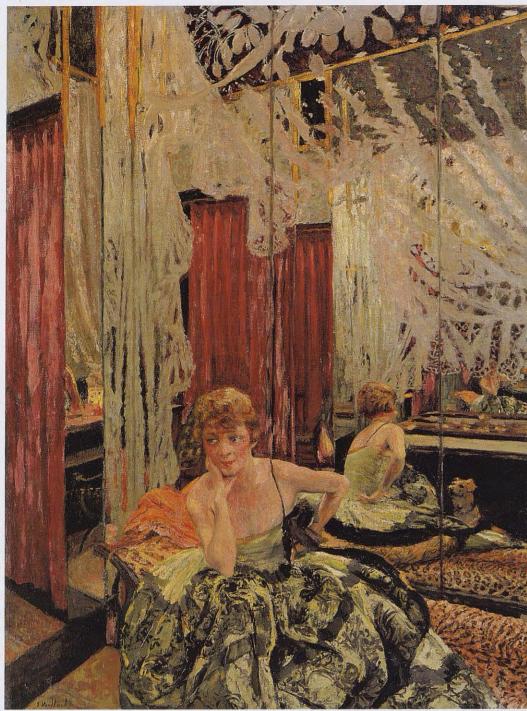
XI-257

XI-257 The Actress Jane Renouardt

1927
Oil on canvas, 100 × 81 cm
Signed and dedicated, lower right:
à mon vieux Coolus / souvenir des vacances
de Pâques / E Vuillard
Current whereabouts unknown

Provenance: Gift from the artist to Romain Coolus, Paris, 1927 – Wildenstein, New York – Private collection, United States – Sale, Sotheby's, New York, 10 May 1989, lot 352 (col. ill.) – Sale, Christie's, London, 24 June 1997, lot 190 (col. ill.) – Current whereabouts unknown.

Exhibition: New York, Wildenstein, Oct.-Nov. 1964, no. 56 (ill.).



XI-258 Jane Renouardt

1926-27 Oil on canvas, 130.3×98 cm Signed, lower left: E Vuillard Private collection

Provenance: Commissioned from the artist by Jane Renouardt, Saint-Cloud (France), for 50,000 F, 13 July 1927; on loan to the Musée du Luxembourg, Paris, in 1929 - Renouardt sale, Palais Galliera, Paris, 2 June 1971, lot 31 (col. ill.) - Wildenstein, New York - Private collection.

Exhibitions: Paris, La Renaissance, 1928, no. 177 - Paris, Luxembourg, 1929, salle 5, no. 7 - Paris, Charpentier, Feb.-May 1950, no. 98a - Japan, travelling exhib., 1977-78, no. 44 (col. ill.) - Montreal, 1998, no. 194, p. 85 (col. ill.).

Bibliography: Gros 1928b, p. 931 (ill.) - L'Art vivant, no. 85, 1 July 1928, p. 50 (ill.) - L'Amour de l'art, no. 7, July 1928, p. 262 (ill.) - La Renaissance, no. 7, July 1928, p. 283 (ill.) - Alexandre 1929, p. 394 - Rey 1929a, pp. 43 (ill.), 44 - Le Figaro, Supplément artistique hebdomadaire 6, no. 223, 7 March 1929, ill. on cover – Rey 1930, p. 101 - Salomon 1945, pp. 143-144, note 12 -Roger-Marx 1946a, pp. 94, 103 (ill.), 192 - Charensol 1955, pl. 3 - Salomon 1961, pp. 160, 161 (col.

ill.) – Cabanne 1964, p. 85 – Salomon 1968, p. 158 (col. ill.) – Ciaffa 1985, pp. 305-306, fig. 166 – Brachlianoff, exhib. cat., Lyons-Barcelona-Nantes, 1990-91, pp. 117 (col. ill.), 178, 190 – Cogeval 1993b, pp. 107, 109 (col. ill.); exhib. cat., Montreal,

Jane Renouardt (c. 1890-1972) achieved fame with her vaudeville performances and her acting in light comedies by Sacha Guitry, Henry Bernstein and Tristan Bernard - all three of them close friends of Vuillard. Among her other roles, she was the ingénue in the production of Bernard's Le Petit Café at the Théâtre du Palais-Royal (see Tristan Bernard's Le Petit Café, IX-221.2). While directing the Théâtre Daunou from 1921 to 1930, she married the actor Fernand Gravey.

According to Jacques Salomon, Vuillard decided to portray her in her Saint-Cloud villa decorated by the Art Deco masters Louis Süe and André Mare. (This is confirmed by an entry in the artist's Journal for 1926: 'Taken to Saint-Cloud in Renouardt's Citroën'.1) The sittings initially took place in the living-room, with the actress choosing to wear the beautiful low-cut dress depicted here. But as the weather soon turned cold she suggested moving to her opulent bathroom lined with mirrors etched with festoons. As Vuillard was subsequently to recall with much amusement: 'I positioned myself in the bathtub and found it quite comfortable'.2 He drew on his most garish palette to compose this allegory of visual snares, in which the endless replication of the actress's pensive face is almost immediately cancelled out by the etched effect of the looking-glass. He complained about having



Giovanni Boldini, The Actress Jane Renouardt, 1917, oil on canvas. Private collection.

'trouble painting the folds on the right side of the dress[,]changing[with]any movements.3 The small beauty spot in the corner of the left eye had earlier been seen in Giovanni Boldini's portrait of her, painted in 1917 (see ill.). The cramped atmosphere of the bathroom is rendered even more suffocating by the elaborate rustling of textures the velvet curtains, the shifting gleams of the taffeta dress, and the leopard-skin covering the banquette. One detail in particular bears the artist's signature: the mirror reflection of the well-behaved little dog looking up at his mistress with all the wonderment of a wide-eyed theatre-goer.

XI-259 Madame Jean Bloch and Her **Children** (preliminary sketch I)

Glue-based distemper on paper, 188×162 cm Art market, New York

Provenance: Artist's studio - Private collection - Sale, Salons du Trianon-Palace, Versailles (France), 15 March 1967, lot 93 (ill.) - Sale, Palais Galliera, Paris, 16 June 1969, lot 135 (ill.) - Morini Fine Art, New York, 1991.

Exhibition: Paris, Charpentier, 1948, no. 81.

XI-260 Madame Jean Bloch and Her Children (preliminary sketch II)

Glue-based distemper on canvas, $195 \times 175 \text{ cm}$ Stamp 1, lower right Private collection, South Africa

Provenance: Artist's studio - Private collection - Victor Bourlant, Paris - Sale, Sotheby's, New York, 16 May 1984, lot 367A (col. ill.) - Private collection, South Africa.





E. V., Journal, 16 Dec. 1926, III.(S).F, fol. 17v.

As told to Salomon in 1945.

³ E. V., Journal, 10 June 1927, III.0(S).g, fol. 2r.-v.





XI-261

XI-261 Madame Jean Bloch and Her Children (first version)

1927-29 Glue-based distemper on canvas, 192.5 × 179.5 cm Stamp 1, lower left Private collection, London

Provenance: Artist's studio – JPL Fine Arts, London – Private collection, London.

XI-262 Madame Jean Bloch and Her Children (second version)

1930; reworked in 1933 and 1934 Glue-based distemper on canvas, 185 × 180 cm Signed, lower right: *E Vuillard* Private collection, Paris

Provenance: Commissioned from the artist by Jean Bloch, Paris, 1929 – Private collection, Paris.

Bibliography: Roger-Marx 1946a, p. 93.



E. V., preparatory drawing for *Madame Jean Bloch and Her Children*, graphite on paper, 11.5 x 14.9 cm. Private collection.

Vuillard left an astonishingly large number of preparatory drawings for this portrait and a host of jottings in his Journal concerning it. Not much is known about Jean Bloch, other than that he was an industrialist and made a fortune in kitchen and bathroom fixtures. Vuillard, who may have met him through Jean Laroche, set to work on the two first versions (XI-260 and XI-261) filled with confidence. He noted in his Journal for 20 January 1927: 'Jean Bloch; his "idea" for the portrait of his wife, home at midnight'. The next day, after sleeping over the matter, he reported 'ideas falling into place this morning; how B[onnard?] would have imagined the colours for my portrait[,] operation of the

will to [recapture] the initial sensation[,] confrontation of the immediate, the instantaneous[,] with all the previous truth; dangerous work[,] numbing [one's sense of] measure'.² On 30 April 1928, he confided: 'try to use photographs[,] difficult'.³ A year later, he started work on the final version: 'effect of the curtains drawn to keep out the sun; relationships finer [and] closer than those I painted, more transparent'.⁴ The mother's pose expresses great awkwardness; indeed, most of the attitudes are extremely wooden, and the children's nanny is banished somewhat perplexingly to the far left. Embedded in the red silk on the walls is Pietro Nelli's portrait of Pope Pius XI,



E. V., preparatory photograph for *Madame Jean Bloch and Her Children*. Private collection.

which served as a model for an official etching of the pontiff.5 On 7 February 1930, Vuillard confided to his Journal: 'what is this dread of the humiliation of not understanding[,] this fear of helplessness one can only shake off by resigning oneself to a patient and vigilant humility[, this] fear of not succeeding. A few effective[,] evocative tones; paralysing intoxication[,] effect of the wings, postpone rendering of the flowers on the upholstery'. All in all, this portrait is one of the least successful interiors with a family group in all of Vuillard's later work.

- ¹ E. V., Journal, III.(S).F, fol. 27v.
- ² Ibid.
- ³ Ibid., III.(S).H, fol. 33r.
- ⁴ Ibid., III.(S).I, fol. 56r. ⁵ Our thanks to Luigi Ficacci and Anne Lo Bianco for pointing
- ⁶ E. V., Journal, IV.1, fol. 72[bis]r.-v.



XI-263

Thadée and Reine Natanson in Their Bedroom

1927

Pastel on paper, 31.4 × 47.6 cm Dedicated, lower right: à Reine, souvenir de Vuillard

Current whereabouts unknown

Provenance: Reine and Thadée Natanson, Paris – Thadée Natanson Estate sale, Hôtel Drouot, Paris, 27 Nov. 1953, lot 69 – Current whereabouts unknown.

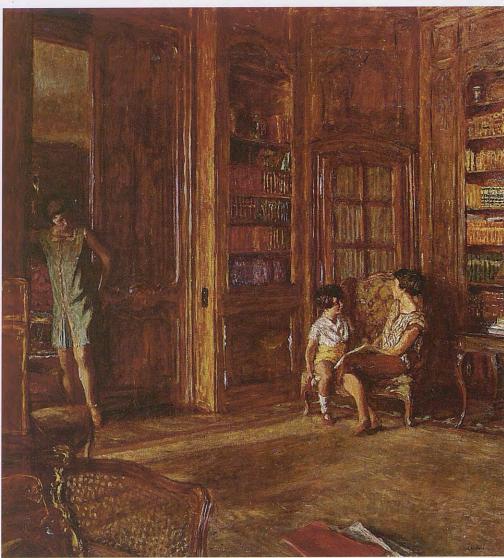
XI-264 Madame Henri-Xavier Fontaine

Pastel on paper, mounted on canvas, 64.8 × 49.9 cm Signed, lower right: *E Vuillard* The Metropolitan Museum of Art, New York, 66.72

Provenance: Commissioned from the artist by Henri-Xavier Fontaine, Paris – Sale, Galerie Charpentier, Paris, 5 Dec. 1955, lot 73 – Justin K. Thannhauser, New York – Justin K. Thannhauser gift to the Metropolitan Museum of Art, New York, 1966.



XI-26



XI-265

XI-265 Madame Lyon and Her Children

1927-28 Oil on canvas, 125 × 116 cm Signed, lower right: *E. Vuillard* Current whereabouts unknown

Provenance: Commissioned from the artist by M. Lyon, Paris – Dr Wassef, Paris – Sale, Hôtel Drouot, Paris, 4 March 1988, lot 47 (ill.) – Sale, Sotheby's, New York, 9 May 1989, lot 40A (col. ill.) – Sale, Sotheby's, London, 3 April 1990, lot 37 (col. ill.) – Current whereabouts unknown.

Hitherto virtually unknown, this triple portrait is one of the most interesting compositions of Vuillard's twilight years. With the uncentred and utterly free poses of its figures, it has the savour of a Diane Arbus snapshot. Its 'protagonists' are Madame Lyon (the sis-

ter of Comtesse Raoul de Ricci portrayed in XI-228), her daughter Martine and her son, Gilles. The wooden panelling of the highceilinged library in which they are placed though hardly dwarfed - is Vuillard's most unified treatment of his tawny palette. One immediately warms to the perky attitude of the girl standing in the doorway and to Madame Lyon's relaxed pose and page-boy hairstyle. The gestation of this painting was relatively long, from 8 April 1927 to 27 July 1928. At one point Vuillard noted: 'follow Bonnard's lead, his efforts, to go beyond the anecdote towards the large subject using the same pretext'.1 (There are many such allusions to the more abstract, more quintessential art of his friend - see XII-88.) It seems here that the light pouring into the library through an invisible window is that of a low winter sun, not of the late spring days when the painting was begun; and, indeed, Vuillard noted

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in his Journal, more than half a year later: 'fine weather[,] morning at the Lyons, somewhat hampered [by] the effect of the sun, to be worked out, changing everything'. Despite some retouching in the first six months of 1928, Vuillard was taken aback by the 'poor impression of my painting[,] somewhat baffled, what am I to do[?]'. 3

¹ E. V., Journal, 30 July 1927, III.(S).G, fol. 17r.

² Ibid., 28 Dec. 1927, III.(S).H, fol. 1r.

³ Ibid., 21 May 1928, III.(S).H, fol. 38.

XI-266 The Painter Forain in His Studio

1927 Watercolour and gouache on paper, 100.7 × 72.2 cm Musée des Beaux-Arts, Reims (France), D. 949.3.1

Provenance: Studio; M. and Mme K.-X. Roussel, L'Étang-la-Ville (France) – Roussel gift to the French State, 1941; deposited with the Musée National d'Art Moderne, Paris, 1941; deposited with the Musée des Beaux-Arts, Reims, 29 July 1949.

Exhibitions: Paris, Orangerie, 1941-42, no. 12 – Paris, Musées Nationaux, 1945, no. 295 – Brussels, Palais des Beaux-Arts, 1946, no. 50 (ill.) – Edinburgh, Royal Scottish Academy, 1948, no. 114 – Liège-Ghent-Luxemburg, 1948, no. 34 – London, Wildenstein, June 1948, no. 56 (ill.) – Basle, Kunsthalle, 1949, no. 229.



XI-266

Bibliography: Vergnet-Ruiz, Laclotte 1962, p. 256 – 'Antologia' 1967, p. 367 (ill.).

A painter and illustrator whose best work lies

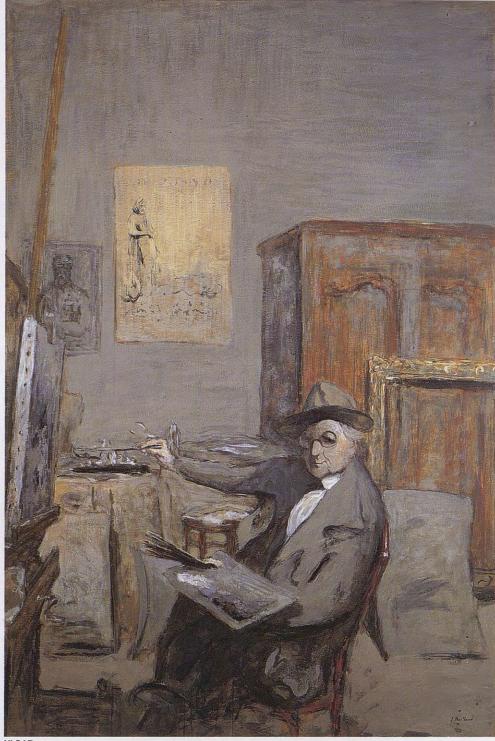
somewhere between that of Degas and Toulouse-Lautrec - without ever equalling either - Jean-Louis Forain is an archetype of the anarchist artist close to the working classes who embraced the most grotesque reactionary views in the wake of the Dreyfus Affair. Famous in his day for his mordant witticisms and waggishness, he is remembered today for his illustrations and caricatures of lawyers and stock-brokers. Elected to the Institut de France in 1923, he sat next to the portraitist Jacques-Émile Blanche, who had this to say about him: 'Forain could be viewed as an unsuccessful playwright or literary columnist on the dole. Or, better still, as a great lampoonist blinded by the passions that give him a lyrical edge, the paroxysm of insults that makes him resemble Daudet... His lean, spindly drawing, witty rather than truly clever, would become emphatic, broad as a gash made by a cavalry sabre, whenever he took on a "Dreyfusard". 1 But it was Thadée Natanson, in his memoir Peints à leur tour, who comes closest to expressing Vuillard's vague admiration for Forain: 'Vuillard had always had a great fondness for Forain's drawings, one or another of which he would sometimes pin to his wall. Vuillard had a better eye than anyone for the artistic and inventive element in the graphic medium, for the wonderfully pointed campaigns that Forain produced for the newspaper, which look as if they had been traced and incorporated into the typography itself, imparting to it the frequently delightful freshness of brilliant drawing with just a hint of a still life dashed off in three lines'.2 One can prefer this 1927 version, freer and more broadly worked - the detail of the unpainted easel is a splendid effect - to the more consummate version in the next entry in which Vuillard cannot resist fleshing out the drawing pinned to the wall in the later composition with a particularly lethal detail: a portrayal of a general, surely an allusion to Forain's blind love for military rodomontade and unrestrained chauvinism.

XI-267 Souvenir of a Last Visit to Forain

1938-39 Glue-based distemper on paper, mounted on canvas, 129 × 88 cm Signed, lower right: *E. Vuillard* **Musée Toulouse-Lautrec, Albi** (France), inv. MTL 439 Provenance: Gift of the artist to the Musée Toulouse-Lautrec, Albi (France), 1939.

Exhibitions: Albi, Musée Toulouse-Lautrec, 1942, no. 104; 1951, no. 339; 1960, no. 75, p. 34.

Bibliography: Charles-Bellet 1939, p. 1 (ill.) – Roger-Marx 1945c, p. 113 – Roger-Marx 1946a, pp. 101 (ill.), 105; 1948c, p. 19 – Charles-Bellet 1951, p. 32, no. 104 – Vergnet-Ruiz, Laclotte 1962, p. 256 – Lapeyre 1963, p. 175, no. 357; 1967, p. 182, no. 374.



XI-267

¹ Blanche 1931, pp. 153-154.

² Natanson 1948a, p. 77.



XI-268 Fridette Faton and a Bonze

1927-28 Oil on canvas, 89×69 cm Signed, lower right: EVuillard Private collection, United States

Provenance: Fridette Faton, Paris; Jacques Laroche, Paris - Leonard Hutton, New York - Sale, Sotheby's, New York, 14 Jan. 1959, lot 91 (ill.) - Private collection, New York.

Bibliography: Roger-Marx 1946a, p. 93.

XI-269 Philippe Berthelot in His Office

1928 Glue-based distemper on canvas, 127×92 cm Signed, lower right: E. Vuillard Private collection, Paris

Provenance: Commissioned from the artist by Philippe Berthelot – Private collection, Paris.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 175 - Pittsburgh, Carnegie, 1938, no. 189 (ill.) - Chicago, Art Institute, 1938-39, no. 35 - Paris, Charpentier, 1948, no. 90.

Bibliography: Coolus 1938, p. 25 (ill.) – Bulletin of the Art Institute of Chicago 32, 7 (1st part), Dec. 1938, p. 103 (ill.) - Salomon 1945, p. 135 - Chastel 1946, p. 94 – Roger-Marx 1946a, pp. 93, 192.

Philippe Berthelot (1866-1934), the son of the chemist Marcellin Berthelot, and the most renowned secretary-general of the Quai d'Orsay (the French Ministry of Foreign Affairs) in the twentieth century, was the quintessential patrician senior civil servant under the Third Republic. After serving as under-secretary for Asian affairs, he became in the course of the First World War one of the closest assistants of Aristide Briand, whose virtual shadow he remained for many years. As the eminence grise to the minister of foreign affairs, he inspired certain clauses in the Treaty of Versailles, in particular those relating to German war reparations. When Alexandre Millerand was elected president of the republic in September 1920, the post of secretary-general of the Quai d'Orsay was created specially for Berthelot. He was subsequently forced to resign under hostile pressure from the conservative Bloc National, but returned to office in 1924 after the victory of the Cartel des Gauches, and occupied it continuously till 1932.1

Though a tireless worker and able to speak on an equal footing with foreign heads of state, Berthelot was an intellectual dandy. A friend of Claudel, Cocteau, Blum and Coco Chanel, he frequented artistic circles, his wife having in fact modelled the pre-Raphaelite creatures of Armand Point.2

Vuillard worked on this portrait between January and July 1928. On February 3 he reported: 'chat getting livelier and livelier, interesting points in common, leave feeling satisfied'.3 The artist naturally had certain affinities with the liberal politician, a great night-owl himself. Small wonder, then, that this portrait of Berthelot verges on hagiolatry: the tortoiseframe spectacles resting on an impressive display of diplomatic notes and dispatch slips, the open inkwell, the stack of papers saved from imminent collapse by the auspicious



E. V., preparatory drawings for Philippe Berthelot in His Office, graphite on paper, 16.5 x 11 cm. Private collection.



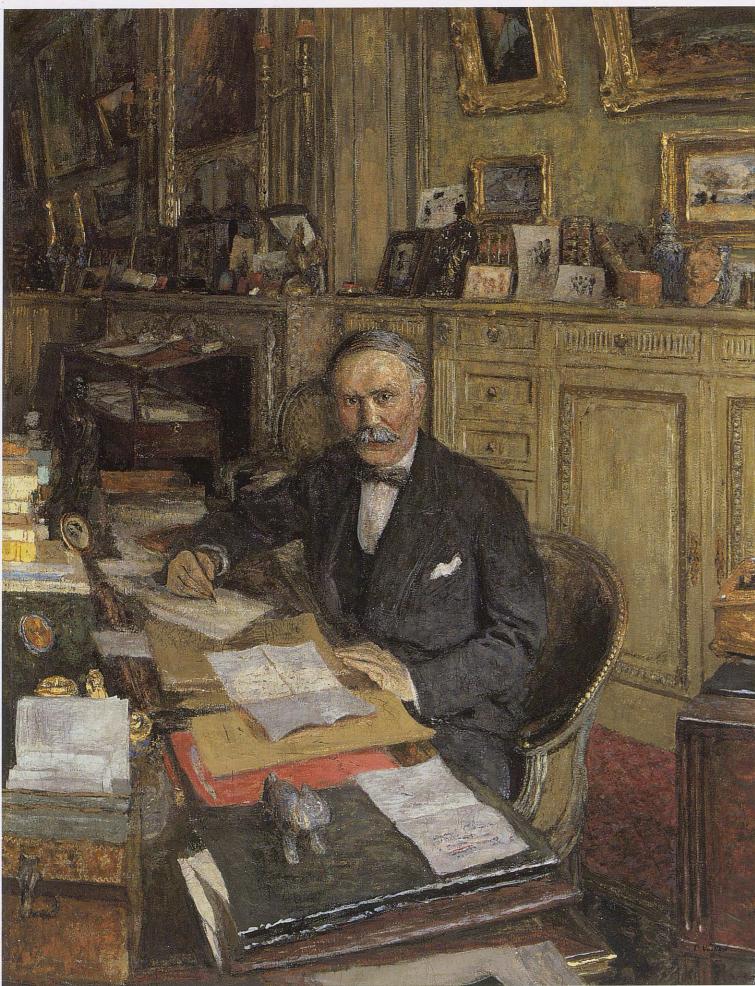
clock, are like scattered fragments of the painter's genuine admiration for the Third Republic's civil servants. Yet they are subtly undermined by a je ne sais quoi of mockery.

Notwithstanding his astonishing blue eyes, Berthollet reminds one – retrospectively – of a venal police superintendent, patiently waiting for his victim to make a full confession.

Jean-Luc Barré, Philippe Berthelot, l'éminence grise, Plon, Paris

Annette Vaillant remarked that she was dumbfounded by the sight of the 'tight coils of his coiffure and Carthaginian jewellery' (Vaillant 1956, p. 31).

E. V., Journal, III.(S).H, fol. 12v.



XI-270 Louis Loucheur

1928-29
Glue-based distemper on canvas,
146 × 114 cm
Signed, lower right: E Vuillard
Musée des Beaux-Arts, Lille (France),
P 1719

Provenance: Commissioned from the artist by Louis Loucheur, Paris – Gift from Mme Louis Loucheur to the Musée des Beaux-Arts, Lille, 1944.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 196 – Europe, travelling exhib., 1964, no. 34.

Bibliography: Coolus 1938, p. 25 (ill.) – Chastel 1946, p. 96 – Roger-Marx 1946a, pp. 106-107 – Vergnet-Ruiz, Laclotte 1962, p. 256.

Description: Portrait of a man in black, seated in front of a desk cluttered with sundry white patches of paper and two dossiers, one red, the other yellow. Yellow-green Louis XVI panelling, establishing the overall tone of the background lined with pictures in gilt frames. (JS)

Like Philippe Berthelot – though his style was never that of an *eminence grise*– Louis Loucheur (1872-1931) was a fixture of the Third Republic: between 1919 and 1929, he successively headed the ministries of muni-



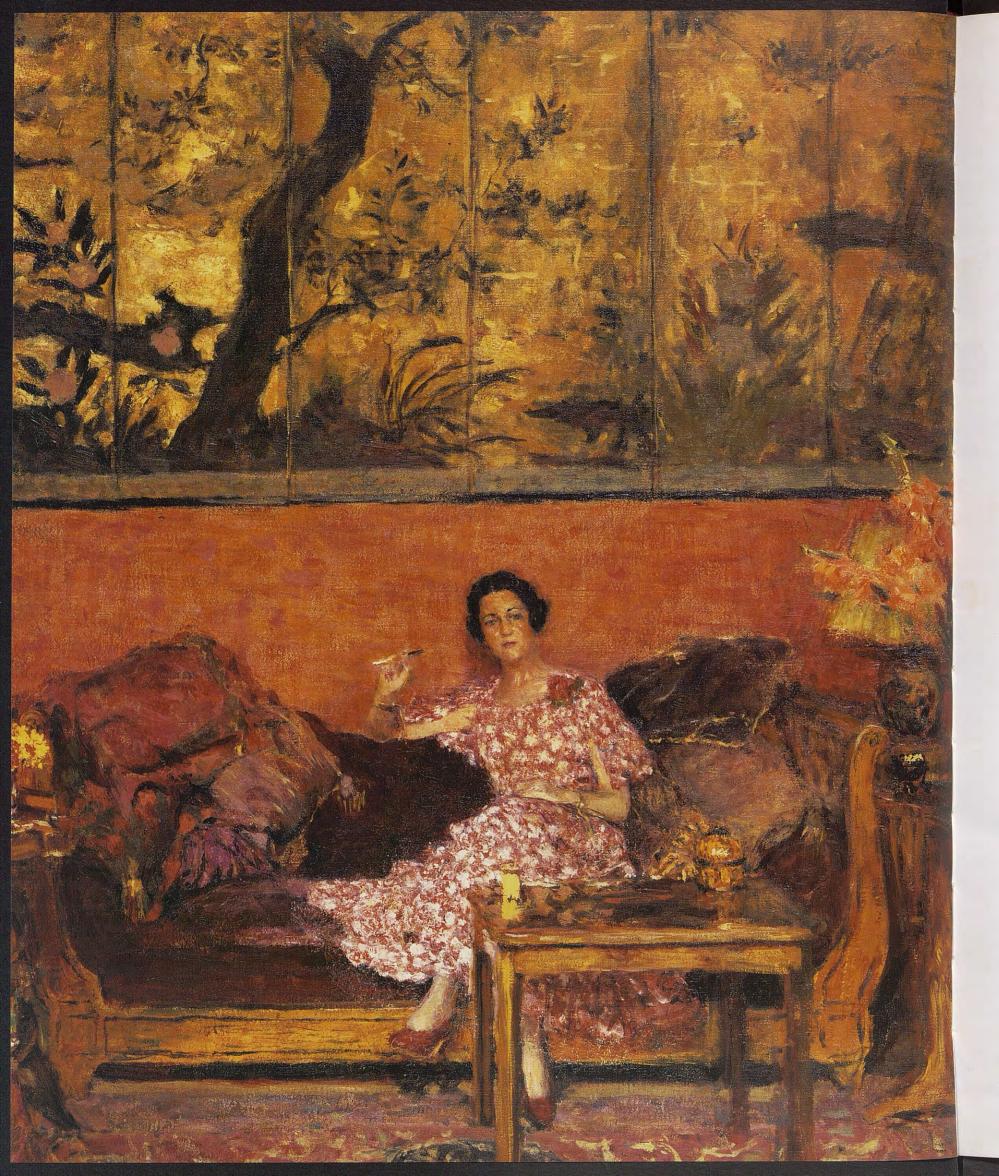


E. V., three preparatory drawings for *Louis Loucheur*, graphite on paper, 17.1 x 9.9 cm. Private collection.

tions, commerce, finance and labour; his name is forever associated with legislation on low-cost housing (the Loi Loucheur of 1928). His acquaintance with Vuillard's circle was probably long-standing, for, responsible for organizing France's production of war

material in 1914, it was he who had appointed Thadée Natanson to the management of the weapons factory at Oullins (see The War Factory, X-32.1 and 31.2). It took a whole year - June 1928 to July 1929 - for the artist to paint this portrait. The sitter's pose is more conventional than Berthollet's. Loucheur's eyes brim with life; they gaze at us intensely, as if we had just interrupted him in the act of writing. None of the items of Vuillard's familiar repertoire are missing here: the clutter on the desk, the figurines, the books and medallions, to which his Journal tells us he has added 'unique autographed letters by Hugo and [his mistress Juliette] Drouet'1 (no doubt kept out of sight in a cabinet, like the one in front of the fireplace), and the sitter's fetish, the 'joyful rabbit' paper-weight² in the foreground. It goes without saying that the politician's thoughtful attitude perfectly matches what Chastel calls 'the quiet, manifold weight of the objects' in the composition. Politically speaking, Vuillard's world represents the triumph of a reassuring and unctuous radicalism.

¹ E. V., Journal, 26 June 1928, III(S).H, fol. 49v. ² Ibid., 18 Sept. 1928, III (S).I, fol. 1r.



XII – Pater Seraphicus (1928-40)

'As a gourmand who from conscience gave up the delicacies of which he had been so fond in youth in order to become an ascetic, Vuillard was to leave a fine example of morality for painters.'

Jacques-Émile Blanche

During the last twelve years of his life Vuillard spent half his time at the Château des Clayes, the enchanting estate that the Hessels put at his disposal, so convenient for the artist because of its proximity to Paris. The great park of the Château lent itself to meditation: it inspired most of the paintings included in this chapter, especially the views of the garden, the kitchen garden and the menagerie, captured from various angles, and sketches of the woods which constitute a sort of collection of ideas in preparation for larger works, which would never be really finished. We get the impression that Vuillard wanted to take stock of the whole panorama of his existence, after undergoing a direct experience of death with his mother's passing. Now he knew that time was against him. So there are copious allusions to his youth in his diary, and he was delighted to find his Nabi sketches in the dusty drawers.

Vuillard was a man who kept everything, saving the letters he received, dinner menus, framing orders and train tickets. He helped to organize this mass of documents through his Journal,² as if he were expecting questions to be asked about his past. Although modest about his appearance – he obstinately went on buying his clothes from La Belle Jardinière until his dying day – he had a very high opinion of his art, and considered privately that he fully deserved a retrospective and an ordered catalogue of his work.³

In the evening of his life, Vuillard grew even closer to Pierre Bonnard (in 1942, Bonnard gave his *Saint François de Sales* the appearance of his deceased friend, see ill.) and Maurice Denis. With the former he shared top billing in exhibitions in France and abroad. Both artists were seen as the last representatives of a bygone Golden Age. When Bolette Natanson (Alexandre's daughter) presented the exhibition *Les Peintres de la Revue Blanche* in her gallery 'Les



Pierre Bonnard, Saint François de Sales, 1942-45, oil on canvas Church of Notre-Dame-de-Toute-Grâce, Plateau d'Assy (France)

Cadres' in June 1936, the critic Waldemar George made clear the reasons for his admiration of the Dioscuri of Nabism: 'Vuillard and Pierre Bonnard are probably the last painters of bourgeois contentment. They are its final spokesmen. These artists are not revolutionaries. They carry on the tradition of genre painting. (...) In a work by Bonnard or Édouard Vuillard the individual human being plays a supporting role in the plastic sense. He is part of the furniture. He has no volume, density or weight. He does not have his feet on the ground; he does not convey the feeling of life. He is identified with the inanimate objects to which he forms the natural complement.'4

It should be noted that during this period Bonnard's painting took off, became more complex, and developed a remarkable feeling for sunlight (see ill.) transformed into a tactile experience; it appealed much more to the public and ordinary people. Far from expressing the hedonism for which he was criticized at the turn of the century, Bonnard's work seems to have been taken over by a kind of grave melancholy, and by inflexible requirements of composition that give a certain severity even to his twilight paintings. The glimmering nude bodies continue to occupy bathrooms with the pearly iridescence of seashells. Jean Clair put it best: 'Because colour in Bonnard is the radiance that melds tones and light in a single reality, it is also this principle of radiance that continually tries to spill over the limits of the local object.'5 Vuillard sought Bonnard's opinion more frequently and was open in his admiration for some of his paintings, including Le Panorama at Le Cannet⁶ and the Dressing Table and Mirror that hung in the dining room of Les Clayes, which he refers to so often in his Journal of the 1930s.

As for Maurice Denis, although their styles of painting were apparently incompatible, his encyclopaedic knowledge of the history and issues of art drew Vuillard's reluctant admiration.8 Denis expressed the same admiration in return in a very affectionate letter he sent Vuillard in 1925: 'I had never realised the extent to which, as the years went by, your work would seem so imbued with spirituality; how with more plastic qualities it would resemble mine, for example, and I say this in all seriousness, rather than that of the Impressionists, and how we were in this way, as in many others, much closer to each other, much more intimately linked than I had thought.'9 It is true that in his writings Vuillard frequently attacked improvisation and now supported 'the skilful, calculated preparatory sketch with a definite end in view'. 10 Once again he fulfilled Maurice Denis's hopes by writing on several small sheets of paper buried in the mass of archives from his studio Paul Valéry's famous remark: 'There are no details in the execution.'

Vuillard had not become a reactionary artist – quite unlike André Derain (see ill.), whose dry style led to a stale classicism - not by a long way. But he stayed faithful to the aesthetic and philosophical choices of his youth as the years went by, which for his contemporaries in 1935 did not have the same meaning as around 1900. For him, painting remained above all things una cosa mentale. He never expressed any satisfaction, much less triumph, when, with the impetus of the 'call to order', new artistic movements began to demon-



André Derain, Deer-hunting, 1938, oil on canvas Musée d'Art Moderne, Troyes (France)

strate a respect for 'polished' drawing and painting. Indeed, he knew that the artists who represented these trends, so close to Art Deco (Despas, Despujols, Billotey et al.) were noisily exposing a stillborn aesthetic. Vuillard might well have subscribed to an 'anti-objective' statement of principle written by Odilon Redon in 1913: 'The artists of my generation have certainly looked at the stove pipe. And that was all they saw. Everything that can be added to the section of wall by the mirage of our own essence, they did not give us. Everything that goes beyond, illuminates or magnifies the object and lifts the soul into the region of mystery, into the turmoil of uncertainty and its delicious restlessness, was a closed book to them. Everything that is open to symbols, everything in our art that is unexpected, imprecise, indefinable, that gives it an almost enigmatic look, they were wary of and feared. These parasites of the object practised a merely visual art and in a way closed it off from whatever lay beyond, from what can infuse even into the most modest attempts, even sombre ones, the light of spirituality. I mean a radiance that floods the mind – and that cannot be analysed.'11 Indeed, the man who painted the portraits of Anna de Noailles and Madame Lanvin kept this poetic and suggestive approach to painting. He knew that life sometimes faces us with parallel experiences, some of which cannot be scrutinized in the guise of positivism. His symbolism always shone in the secret depths of his memory.

As for his intellectual curiosity, it remained ever awake. From it was when Blum first came into power. Vuillard was overthe Journal we learn that he was reading Sinclair Lewis's Babitt¹² as well as Cervantes, Martin Luther and Châteaubriand, and even Gertrude Stein's book about Alice B. Toklas; further on: 'reading Zweig, Marie-Antoinette';¹³ he says he is 'impressed by Rilke'14 and when he repeats 'reading Hitler' we may suppose that he had Mein Kampfin his hands. In June 1937 he met Henri Mondor: 'we chat about Mallarmé'. 15 He went out just as much: 'evening dinner with Élisabeth [Bibesco] with her to theatre Champs-Élysées, to Cocteau's Oedipus, interesting play, scenery, author'. 16 He was still devoted to the cinema, and we find him going to see Marcel Pagnol's Angèle, Jacques Feder's La Kermesse héroïque, Walt Disney's Snow White¹⁷ and like everyone else, he could not miss Jean Renoir's films: 'Tea at the Hermitage with Lucy evening cinema "La Grande Illusion" '. 18 He travelled less often, but could not wait to get back to Italy in 1934: he lingered in the bridal chamber of the ducal palace in Mantua, after going into raptures about the superb Palladian architecture along the Brenta: 'Villa Maser ravishing surprise for me and my companions light friendliness elegance; heavenly return'. 19 And, like Matisse, he made sure to go to Geneva to see again the collections of the Prado, which had hurriedly taken refuge there during the Spanish Civil War that raged from 1937 to 1939.

The political events of the 1930s are mentioned more and more frequently in the Journal. He often refers to what was later called the 'rising threat', and his anxiety is evident. When King Alexander of Yugoslavia was assassinated in Marseilles together with the French Minister of External Affairs, he notes: 'assassination of the king and Barthou real shock restless night.'20 That same year, during the demonstrations by the far right (February 1934) he writes: 'fear for the future. Les Croix de Feu'. 21 The rise of extreme political views was totally contrary to his vision of the world. He was aware that Europe had entered a more violent period that would inevitably bring about another war. The extremism of the left-wingers worried him just as much as that of the right, the more so because his brother-in-law Roussel and particularly his nephew Jacques held opinions not far from communism. On several occasions Vuillard braced himself to mention 'Kerr's communism', 22 and was deeply shocked to hear Jacques attempting to justify the Russo-German pact of August 1939 like the blindest of Stalinists.²³ On the subject of his political opinions, Marie-Blanche de Polignac records an interesting memory: '(...)

joyed. As a socialist and an old friend of Léon Blum's he rejoiced and predicted better times to come (...) but he was less than enthusiastic about the Popular Front.'24 These days we would consider him less a socialist than a radical opportunist, interested in observing the game of politics but very far from being a militant.

On the other hand, his 'old anarchist' side was to surface in several of the portraits he painted between 1925 and 1940. We might even look at the last years of his life as a real wholesale slaughter of the wealthy bourgeoisie whose portraits he was supposedly painting.25 In The Black Cups (XI-224), which gave him so much trouble – he began it in 1925 and was still reworking it in 1935-36 - we feel that his superficial affection for Misia is now just a distant memory. He unhesitatingly transforms the lovely butterfly of La Revue Blanche into a bloated, arrogant geometrid who we sense is forever berating the timid, terrorized niece sitting at the table. If it is true that 'there are no details in the execution', it may be said that Vuillard spares not a single acid brush stroke. His meticulous perversity focuses on the murderous details. The overstuffed apartment and the bad taste of the furniture add to the distressing effect of the scene. The fact is that in his later years he did as he liked, the more so because he no longer had anything to lose by it.²⁶ This exploitation of the bourgeoisie eager for his work went from benignant irony to savage ferocity.

Docteur Louis Viau (XII-129) is a supremely funny painting. The physician's proud stance with his hands on his hips, looking measuringly at us, is one psychological indicator of a man who feels sure of himself; but above all (especially when added to the first, which is usual in a portrait) it is the presence of the technical object, his body's double, the dental unit, that Vuillard painstakingly depicts, bristling with lacquered metal rods like an ancient Dea Roma armed for war.²⁷ Even before the artist fell out for good with Lucien Rosengart, he could not help inserting into the automobile manufacturer's portrait a number of details that, when taken together, clearly reveal the cold arrogance of the sitter, who looks capable of using any means to achieve his ends (Lucien Rosengart in His Factory at Levallois, XII-73 and Lucien Rosengart at His Desk, XII-74). One of Vuillard's most disconcerting paintings, completely unexpected in his twilight years when he should have known better, is the second version of the Comtesse de Noailles (XII-84): with its vulgar lighting, strident colours and the exhausted corpse-

like face of the almost moribund society woman, it is a real and horribly comic danse macabre, the poisonous glory of which is only understandable in hindsight, especially after the 'bad painting' of the 1980s to 1990s. Vuillard had never done this: he used bad taste as an aesthetic vector of the ideas he wished to convey, an approach quite contrary to the stand he takes in favour of ideal beauty here and there in his Journal. He knew that this newly rich, carefree society was dancing on top of a volcano, and would disappear after the landslide that was on its way. No historical, sociological or political study of French society in the 1930s would be complete without a careful study of Vuillard's society portraits, all of them anti-portraits close to the ravaged bloated faces of which Chaïm Soutine had the secret (see ill.) and foreshadowing the decomposing likenesses and swollen flesh in works by Lucian Freud, Alberto Giacometti and Francis Bacon after the war. One of the funniest paintings of this kind is the Portrait of Elvire Popesco (XII-146), which gave him so much trouble. He may have known the actress earlier than in the years 1937-38 when he worked on her portrait, since she is mentioned in the Journal in 1933-34: there is a brief reference to a letter of apology to Popesco. Perhaps he had been carried away by the young actress's beauty and had tried to make advances to her. She may have rejected him, disdainfully or carelessly, in which case Vuillard, who had an elephant's memory for slights, would have held a grudge against her, even though Lucy Hessel had arranged a reconciliation that the portrait was to seal. The likeness, however, far from being flattering, was varnished with vitriol. The beautiful young actress, twenty-five to thirty years old at the time, appears as a brothel madam, her astrakhan coat tightly around her, reduced to ridiculous mimicry, with a pouting mouth that reveals all her pretensions, her vacuousness and her stupidity. Vuillard was pitiless, and he knew it. He loved it. Strangely enough, the three leading commentators on Vuillard's late portraits - Chastel, Salomon and Roger-Marx - failed to see the gift for caricature that the artist displayed towards the end of his life. Yet this vis comica is not very surprising when one remembers that in his youth he had produced a number of caricatures in the days when he was one of the Revue Blanche crowd, among whom savage humour was the order of the day. Behind his anchorite's façade he was still at heart a dirty little boy always looking for trouble. Right into the Thirties he carried on the spirit of two almost forgotten figures: Alphonse Allais and, more importantly, his



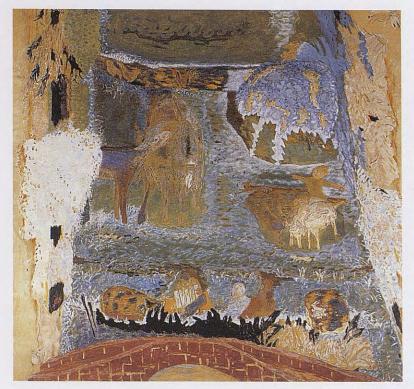
Chaim Soutine, Room Service Waiter, c. 1927, oil on canvas,

friend Alfred Jarry. All his life Vuillard was to keep somewhere in his memory the 'Ubu spirit' of his youth, shared by Bonnard as well as Romain Coolus and Tristan Bernard. The last-mentioned, in both his plays and his novels, was capable of demonstrating just as great an animus against bourgeois arrivistes, even though he had lived almost his entire life, except during the Occupation, as a wealthy and munificent bourgeois.

Until this period Vuillard had refused all honours, and had had no dealings with the State; the curators of the Musée d'Art Moderne had waited until 1929 before buying a major work from him (the central triptych of The Public Gardens (V-39.3 to V.39.5) at the Alexandre Natanson sale). After 1930 the old patriarch decided that it was perhaps time to surrender to the blandishments of glory. When elected to the Institut de France – which enraged many of his friends, for it looked like a betrayal of his most sacrosanct principles - Vuillard capitulated to the pressure of his friend Maurice Denis, already a member, and the banker David David-Weill, another member who was also chairman of the Conseil des Musées and whose worldliness was wellknown to the city's artistic community at the time. On February 5 1938, Vuillard took Paul Chabas's seat, and went so far as agreeing to write a report on the 'consignments

from the Villa Medici'; this from the man who had refused to enter for the Prix de Rome when he was a student at the Beaux-Arts.²⁸ Two major reasons for this 'shift' may be adduced: his mother was dead, and he must have taken this step in her memory – she would have been so happy to see him officially honoured by the Republic! The other reason was that a seat under the Dome would impress the world of dealers, arrivistes, and the newly rich and upmarket tarts that had become his daily lot. Once in the green armchair they could not get at him. And at last Vuillard was able to lock up his past and give meaning to everything he had done up to then: he accepted two government commissions: La Comédie (XII-134) for the Niermans brothers' Théâtre de Chaillot, and the décor for the League of Nations in Geneva. He could finally measure himself against Pierre Puvis de Chavannes (whom he increasingly resembled physically), gathering together all his memories of the world of theatre in a composition that incorporates the welcoming beauty of the park at Les Clayes. Humour and bold colours again dominate in the wonderful décor of the Palais de Chaillot. It must be admitted, however, that in his vital, electrifying Pastorale (see ill.), which complements La Comédie in the theatre hall, Bonnard took a giant step ahead of his old friend: he was already a post-war painter. The great composition for the assembly hall of the League of Nations was more disappointing: by 1938 the world was on the brink of war, and Vuillard gave Europe the vision of hope, light and harmony he had always held dear. He saw the world as a 'Sacred Wood' haunted by translucent muses, the triumph of reason and invention over the brutal violence of the principle of the will.

The apogee of his career came with the retrospective of his work shown at the Pavillon de Marsan in May-July 1938. This show re-introduced the public to the totally forgotten works of his Nabi period; but on the whole his late portraits met with a cool reception from the critics. Vuillard was praised by with Waldemar George's 'Vuillard is taking modern French art back to this prognosticating of reality [...]',29 and by Jacques de Laprade, Raymond Lécuyer and Pierre Du Colombier, all of them critics of the old school. The avant-garde shunned the exhibition, mainly because of the business about the Institut de France. Of an exhibition of his work at the Galerie Rosenberg (December 1936) Vuillard had already remarked bitterly: 'visitors to the R. show; indifference of the young towards me, categorical authoritarian statements from the ladies'.30 His retrospective er last outings [...] David Weil / 28 retouch Reine Natanson, Place Vintimille'.



erre Bonnard, Pastorale, 1937, oil on canvas, Palais de Chaillot, Paris

seemed to many of the younger critics a poor attempt on the part of the conservatives to impose 'well-made', 'French' painting as opposed to the 'barbarous cosmopolitan' tendencies of the day. Vuillard was far from such concerns: he reaffirmed what he knew best how to do. Paradoxically, the retrospective established the irremediable rupture between the society of which he was the mouthpiece and contemporary taste. The after-war period was to see a slow re-establishment of the painter's reputation in the eyes of the critics, a patient re-evaluation that seems in a fair way to being achieved today. It would be useless to compare him with figures like Matisse, Picasso and Miró, who were able to reinvent themselves until the end of their lives. Vuillard could well have made his the famous adage of the composer Gustav Mahler: 'Meine Zeit wird kommen' (My time will come).

Jacques Salomon published several of these pastels of Les Clayes in 1966 in exceptionally fine facsimile reproductions by Daniel Jacomet: Jacques Salomon, Douze pastels présentés et commentés par..., Bibliothèque des Arts, Paris 1966, n.p.

² It was Jacques and Antoine Salomon who methodically classified this impressive

In the Journal, on two loose sheets dated 23 Sept. 1931 (but filed in Aug. 1931), he continued his 'autobiographical notes' from where he had left off in 1908 and brought them up to 1930. They were an aid to memory for the artist and for us irreplaceable evidence (and to my knowledge still unpublished) of what had marked him during those twenty-two years. On the first sheet, for example: '8 [for 1908], move to Rue de Calais'; on the second: '8, return from London' '15 models in studio, little R. [Ralph] a cough, the Laroches. /15 Grandjean, small paintings' and so on: '26 Clayes come back by train, work on Clos Céz / 26 Maître Baudoin' '28 car with Moth-

like face of the almost moribund society woman, it is a real and horribly comic danse macabre, the poisonous glory of which is only understandable in hindsight, especially after the 'bad painting' of the 1980s to 1990s. Vuillard had never done this: he used bad taste as an aesthetic vector of the ideas he wished to convey, an approach quite contrary to the stand he takes in favour of ideal beauty here and there in his Journal. He knew that this newly rich, carefree society was dancing on top of a volcano, and would disappear after the landslide that was on its way. No historical, sociological or political study of French society in the 1930s would be complete without a careful study of Vuillard's society portraits, all of them anti-portraits close to the ravaged bloated faces of which Chaïm Soutine had the secret (see ill.) and foreshadowing the decomposing likenesses and swollen flesh in works by Lucian Freud, Alberto Giacometti and Francis Bacon after the war. One of the funniest paintings of this kind is the Portrait of Elvire Popesco (XII-146), which gave him so much trouble. He may have known the actress earlier than in the years 1937-38 when he worked on her portrait, since she is mentioned in the Journal in 1933-34: there is a brief reference to a letter of apology to Popesco. Perhaps he had been carried away by the young actress's beauty and had tried to make advances to her. She may have rejected him, disdainfully or carelessly, in which case Vuillard, who had an elephant's memory for slights, would have held a grudge against her, even though Lucy Hessel had arranged a reconciliation that the portrait was to seal. The likeness, however, far from being flattering, was varnished with vitriol. The beautiful young actress, twenty-five to thirty years old at the time, appears as a brothel madam, her astrakhan coat tightly around her, reduced to ridiculous mimicry, with a pouting mouth that reveals all her pretensions, her vacuousness and her stupidity. Vuillard was pitiless, and he knew it. He loved it. Strangely enough, the three leading commentators on Vuillard's late portraits - Chastel, Salomon and Roger-Marx - failed to see the gift for caricature that the artist displayed towards the end of his life. Yet this vis comica is not very surprising when one remembers that in his youth he had produced a number of caricatures in the days when he was one of the Revue Blanche crowd, among whom savage humour was the order of the day. Behind his anchorite's façade he was still at heart a dirty little boy always looking for trouble. Right into the Thirties he carried on the spirit of two almost forgotten figures: Alphonse Allais and, more importantly, his so far as agreeing to write a report on the 'consignments



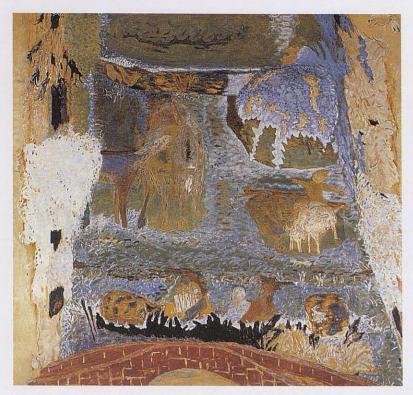
Chaim Soutine, Room Service Waiter, c. 1927, oil on canvas, Musée National de l'Orangerie, Paris

friend Alfred Jarry. All his life Vuillard was to keep somewhere in his memory the 'Ubu spirit' of his youth, shared by Bonnard as well as Romain Coolus and Tristan Bernard. The last-mentioned, in both his plays and his novels, was capable of demonstrating just as great an animus against bourgeois arrivistes, even though he had lived almost his entire life, except during the Occupation, as a wealthy and munificent bourgeois.

Until this period Vuillard had refused all honours, and had had no dealings with the State; the curators of the Musée d'Art Moderne had waited until 1929 before buying a major work from him (the central triptych of The Public Gardens (V-39.3 to V.39.5) at the Alexandre Natanson sale). After 1930 the old patriarch decided that it was perhaps time to surrender to the blandishments of glory. When elected to the Institut de France – which enraged many of his friends, for it looked like a betrayal of his most sacrosanct principles - Vuillard capitulated to the pressure of his friend Maurice Denis, already a member, and the banker David David-Weill, another member who was also chairman of the Conseil des Musées and whose worldliness was wellknown to the city's artistic community at the time. On February 5 1938, Vuillard took Paul Chabas's seat, and went

from the Villa Medici'; this from the man who had refused to enter for the Prix de Rome when he was a student at the Beaux-Arts.²⁸ Two major reasons for this 'shift' may be adduced: his mother was dead, and he must have taken this step in her memory – she would have been so happy to see him officially honoured by the Republic! The other reason was that a seat under the Dome would impress the world of dealers, arrivistes, and the newly rich and upmarket tarts that had become his daily lot. Once in the green armchair they could not get at him. And at last Vuillard was able to lock up his past and give meaning to everything he had done up to then: he accepted two government commissions: La Comédie (XII-134) for the Niermans brothers' Théâtre de Chaillot, and the décor for the League of Nations in Geneva. He could finally measure himself against Pierre Puvis de Chavannes (whom he increasingly resembled physically), gathering together all his memories of the world of theatre in a composition that incorporates the welcoming beauty of the park at Les Clayes. Humour and bold colours again dominate in the wonderful décor of the Palais de Chaillot. It must be admitted, however, that in his vital, electrifying Pastorale (see ill.), which complements La Comédie in the theatre hall, Bonnard took a giant step ahead of his old friend: he was already a post-war painter. The great composition for the assembly hall of the League of Nations was more disappointing: by 1938 the world was on the brink of war, and Vuillard gave Europe the vision of hope, light and harmony he had always held dear. He saw the world as a 'Sacred Wood' haunted by translucent muses, the triumph of reason and invention over the brutal violence of the principle of the will.

The apogee of his career came with the retrospective of his work shown at the Pavillon de Marsan in May-July 1938. This show re-introduced the public to the totally forgotten works of his Nabi period; but on the whole his late portraits met with a cool reception from the critics. Vuillard was praised by with Waldemar George's 'Vuillard is taking modern French art back to this prognosticating of reality [...]',29 and by Jacques de Laprade, Raymond Lécuyer and Pierre Du Colombier, all of them critics of the old school. The avant-garde shunned the exhibition, mainly because of the business about the Institut de France. Of an exhibition of his work at the Galerie Rosenberg (December 1936) Vuillard had already remarked bitterly: 'visitors to the R. show; indifference of the young towards me, categorical authoritarian statements from the ladies'.30 His retrospective



ierre Bonnard, *Pastorale*, 1937, oil on canvas, Palais de Chaillot, Paris

seemed to many of the younger critics a poor attempt on the part of the conservatives to impose 'well-made', 'French' painting as opposed to the 'barbarous cosmopolitan' tendencies of the day. Vuillard was far from such concerns: he reaffirmed what he knew best how to do. Paradoxically, the retrospective established the irremediable rupture between the society of which he was the mouthpiece and contemporary taste. The after-war period was to see a slow re-establishment of the painter's reputation in the eyes of the critics, a patient re-evaluation that seems in a fair way to being achieved today. It would be useless to compare him with figures like Matisse, Picasso and Miró, who were able to reinvent themselves until the end of their lives. Vuillard could well have made his the famous adage of the composer Gustav Mahler: 'Meine Zeit wird kommen' (My time will come).

Jacques Salomon published several of these pastels of Les Clayes in 1966 in exceptionally fine facsimile reproductions by Daniel Jacomet: Jacques Salomon, Douze pastels présentés et commentés par..., Bibliothèque des Arts, Paris 1966, n.p.

² It was Jacques and Antoine Salomon who methodically classified this impressive

In the Journal, on two loose sheets dated 23 Sept. 1931 (but filed in Aug. 1931), he continued his 'autobiographical notes' from where he had left off in 1908 and brought them up to 1930. They were an aid to memory for the artist and for us irreplaceable evidence (and to my knowledge still unpublished) of what had marked him during those twenty-two years. On the first sheet, for example: '8 [for 1908], move to Rue de Calais'; on the second: '8, return from London' '15 models in studio, little R. [Ralph] a cough, the Laroches. /15 Grandjean, small paintings' and so on: '26 Clayes come back by train, work on Clos Céz / 26 Maître Baudoin' '28 car with Mother last outings [...] David Weil / 28 retouch Reine Natanson, Place Vintimille'.

- ⁴ Waldemar George, 'Exposition des peintres de la Revue Blanche', L'Amour de l'art, ²¹ Ibid., 11 Feb. 1934, IV.2, fol. 25v. no. 7, July 1936, pp. 267-268.
- ⁵ Jean Clair, Bonnard, Paris 1975, p. 50.
- 6 Pierre Bonnard, Landscape at Le Cannet or Panorama at Le Cannet, 1928, oil on canvas, 123 × 275 cm, priv. coll.
- ⁷ Pierre Bonnard, *Dressing Table and Mirror*, 1913, oil on canvas, 125 × 110 cm, The Museum of Fine Arts, Houston, Texas.
- Institut in 1932: 'Marie R comes by, we go together to Rue Fürstenberg to fête Denis; crowd; Jamot, Desvallières and Simon, Beltrand;' (Journal, 1 March 1932, IV.5 fol. 9v.). A few weeks later he attended the official dinner: 'banquet dinner Denis, me in a lounge suit surrounded by people in evening dress' (Ibid., 14 April 1932, IV.5, fol. 20r.).
- ⁹ Letter from Maurice Denis to E. V. (1925), quoted in Maurice Denis, *Journal*, vol. III (1921-1943), Paris 1959, p. 48.
- 10 E. V., Journal, 13 Oct. 1939, IV.13, fol. 33v.
- ¹¹ Preface to an exhibition of Redon's works in Holland (1913); quoted in O. Redon, À Soi-même, José Corti, Paris, 2000, pp. 132-133.
- 12 E. V., Journal, 22 Feb. 1931, III.7, fol. 33v.
- 13 Ibid., 13 March 1934, IV.2, fol. 29r.
- 14 Ibid., 12 June 1937, IV.11, fol. 25v.
- 15 Ibid., IV.11, fol. 26v.
- 16 Ibid., 9 April 1934, IV.2., fol. 32v.
- 17 Ibid., 7 Aug. 1938, IV.12, fol. 22v.
- 18 Ibid., 13 Aug. 1937, IV.11, fol. 33v.
- 19 Ibid., 15 Sept. 1934, IV.2, fol. 65v.
- ²⁰ Ibid., 9 Oct. 1934, IV.2, fol. 71r. He was also shocked by the assassination of Pres-

ident Paul Doumer in 1932 (7 May 1932, IV.5, fol. 27v.).

- 8 Vuillard made sure to celebrate with Denis the occasion of the latter's election to the
- ²⁵ In a conversation in April 2001 Daniel Wildenstein admitted to me: 'In a number of his late portraits Vuillard said impolite things about his sitters.' He then recounted this amusing anecdote: during one of the Hessels' frequent dinner parties at Les Clayes, Vuillard left the table and led young Daniel out on to the terrace. To scare him he said: 'You see, son, these people are all bourgeois. One day it will be the Great Night, and we shall cut their throats!'

²³ '[Jacques R.] his statement about the Russo-German pact!', Ibid., 30 Aug. 1939,

- ²⁶ Quite apart from this, he was in astonishingly good health for his age. He scoured Paris so as not to spend more than an hour drawing each sitter, keeping a dizzying series of appointments. The start of his gout did not prevent him from leading the fast life: 'Sunday 17 bad weather [...] we do not go to Les Clayes but to the Comédie des Champs Élysées to see "Le Taciturne" terrific interest; [...] dinner restaurant Rue La Boétie taken by Emmy [...] after Folies Wagram backstage [...] we go Lorraine brasserie oysters' then sailors' bar without Co. [Coolus]; noctambulation until 4 o'clock. Adventure Villeboeuf and German woman come home rather fagged out escorted by Emmy' (E. V., Journal, 17 Jan. 1932, IV.4, fol. 57r.).
- ²⁷ Like the one painted by J. L. David in his *Brutus* (1789, Musée du Louvre).
- ²⁸ Published in Salomon 1945, pp. 116-119.

²² Ibid., 7 April 1936, IV.9, fol. 47v.

IV.13, fol. 26v.

²⁴ Polignac 1965, p. 140.

- ²⁹ Waldemar George, 'Vuillard au Musée des Arts décoratifs', Beaux-Arts 75, no. 278
- 30 E. V., Journal, 17 Dec. 1936, IV.10, fol. 46v.









XII-1 The Demolition of 26 Rue de Calais

Pastel and gouache on paper, 65 × 40 cm Musée des Beaux-Arts, Pau (France), D. 60.1.3

Provenance: Artist's studio; M. and Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) - Roussel gift to the French State, 1941; deposited with the Musée National d'Art Moderne, Paris, 1941; deposited with the Musée des Beaux-Arts Jules Chéret, Nice, 1948; deposited with the Musée des Beaux-Arts, Pau, 1960.

Exhibitions: Paris, Orangerie, 1941-42, no. 37 -Paris, Carnavalet, 1961, no. 126.

Bibliography: Salomon 1945, pp. 110-111 -Roger-Marx 1946a, p. 158 - Vergnet-Ruiz, Laclotte 1962, p. 256 - Pau 1967, pp. 50-52.

XII-2 The Demolition of 26 Rue de Calais

1928

Pastel and gouache on paper, 65 × 50 cm Musée des Beaux-Arts, Pau (France), D. 60.1.1

Provenance: Artist's studio; M. and Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) - Roussel gift to the French State, 1941; deposited with the Musée National d'Art Moderne, Paris, 1941; deposited with the Musée des Beaux-Arts Jules Chéret, Nice, 1948; deposited with the Musée des Beaux-Arts, Pau, 1960.

Exhibition: Paris, Orangerie, 1941-42, no. 35.

Bibliography: Salomon 1945, pp. 110-111 -Roger-Marx 1946a, p. 158 - Vergnet-Ruiz, Laclotte 1962, p. 256 - Pau 1967, pp. 50-52.

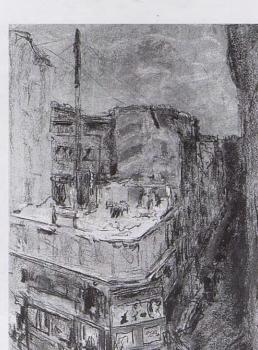
XII-3 The Demolition of 26 Rue de Calais

1928

Pastel and gouache on paper, 65 × 50 cm Musée des Beaux-Arts, Pau (France), D. 60.1.2

Provenance: Artist's studio; M. and Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) - Roussel gift to the French State, 1941; deposited with





the Musée National d'Art Moderne, Paris, 1941; deposited with the Musée des Beaux-Arts Jules Chéret, Nice, 1948; deposited with the Musée des Beaux-Arts, Pau, 1960.

Exhibition: Paris, Orangerie, 1941-42, no. 36.

Bibliography: Salomon 1945, pp. 110-111 -Roger-Marx 1946a, p. 158 - Vergnet-Ruiz, Laclotte 1962, p. 256 - Pau 1967, pp. 50-52 -Rewald 2001, pp. 77 (col. ill.), 78.

Vuillard had always been fond of noting the effects of time, as it alters appearances and slowly deconstructs the past. In 1927, he moved to 6 place Vintimille – unable to do without the oval garden of the square Berlioz any longer - 26 rue de Calais having been expropriated by the French State to construct a new building for Gaz de



E. V. Madame Roussel at the window 6 place Vintimille, 1927, photograph, Private collection









E. V., The demolition of 26 rue de Calais, 1928, photographs. Private collection.

France. A particularly fine snapshot shows his sister, looking more elegant than ever in a very stylish hat, contemplating the square from their new balcony (see ill.). In 1928, he stood patiently by as his old building was pulled down (see ill.). Little by little, he saw



the fourth floor disappear, then the second floor where he had lived with his mother, his sister Annette and her husband Jacques, surrounded by memories still fresh in his mind. This period of mourning coincided with a series of photographs of his mother in the last months of her life, an emaciated, wraith-like figure still smiling into the lens of her son's Kodak. By some moving coincidence, she would pass away on 17 December 1928.

XII-4 Madame Vuillard Sewing by the Window

c. 1928 Pastel on paper, 25 × 32 cm Stamp 1, lower right Private collection

Provenance: Artist's studio - Private collection -JPL Fine Arts, London - Lillian Heidenberg, New York - Private collection.

Exhibition: Paddington, Stadia Graphics Gallery, 1981, no. 5.

Description: At bottom left is the silhouette of Madame Vuillard, sewing. Her face is lit from behind and rendered in the same ochre tone as the window jamb. Through the window can be seen the cast-iron railing of the balcony and the greenery of the square. Bright patch on the table to the right; grey paper. (JS)

XII-5 Trees in the Square Seen through the Window

c. 1928

Pastel on paper, 25×32 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio - Private collection -O'Hana, London - Roland, Browse & Delbanco, London - Sale, Sotheby's, London, 25 June 1986, lot 324 (col. ill.) - Sale, Sotheby's, London, 25 Feb. 1987, lot 102 (col. ill.) - Current whereabouts unknown.

Description: The greenery of the square Berlioz and the sunlit corner of a building, seen through the panes of a window. A thin band of green-coloured light runs along the dark frame. Grey paper. (JS)





XII-6 Through the Window, Place Vintimille

c. 1928
Pastel on paper, 32 × 25 cm
Stamp 3, lower right
Current whereabouts unknown

Provenance: Artist's studio – Sale, Hôtel Drouot, Paris, 25 March 1960, lot 138 – Current whereabouts unknown.

XII-7 The Window

c. 1928
Pastel on paper, 32.4 × 25 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

Description: A mullioned window with a dark curtain drawn back. Between the sash-bars can be seen the ornamental ironwork of the balcony railing and a group of cream-coloured houses with pink or orange roofs beneath a blue sky. Grey paper. (JS)



XII-7

XII-8 View from the Window, Place Vintimille

c. 1928 Pastel on paper, 65 × 50 cm Stamp 1, lower right Private collection

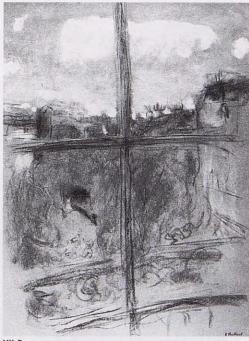
Provenance: Artist's studio – Private collection – Private collection, Switzerland, 1965 – JPL Fine Arts, London – Private collection.

Exhibition: Lausanne, Vallotton, 1978-79, no. 14.

Description: In the gaps between the black sash-bars and the balcony railing can be seen the green and ochre trees of the square Berlioz and, beyond, a line of grey roofs under a pale-blue sky filled with large white clouds. (JS)

XII-9 Place Vintimille

c. 1928
Pastel on paper, 31 × 19 cm
Stamp 3, lower right
Private collection, Switzerland



XII-8

Provenance: Artist's studio – Alfred Ayrton, Montecarlo (Principality of Monaco) – JPL Fine Arts, London – Private collection, Switzerland.

Exhibition: London, JPL, 1989, no. 42 (col. ill.).



XII-9



XII-10

XII-10 View from the Window, Place Vintimille

c. 1928
Pastel on paper, 33 × 25 cm
Stamp 4, lower right
Private collection, South Africa

Provenance: Artist's studio – Urban, Paris – JPL Fine Arts, London – Sale, Palais des Congrès, Versailles, 3 June 1973, lot 143 (ill.) – Sale, Sotheby's, London, 3 April 1974, lot 146 (ill.) – Sale, Sotheby's, New York, 10 April 1980, lot 16 (ill.) – JPL Fine Arts, London – Private collection, South Africa.

XII-11 The Sacré-Cœur from the Artist's Window

c. 1930

Gouache and pastel on paper mounted on canvas, 114 × 94 cm

Musée des Beaux-Arts, Rennes (France), Inv. D. 1959.1.2

Provenance: Artist's studio; M. and Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Roussel gift to the French State, 1941; deposited with the Musée National d'Art Moderne, Paris, 1941; deposited with the Musée des Beaux-Arts, Rennes, 1959.

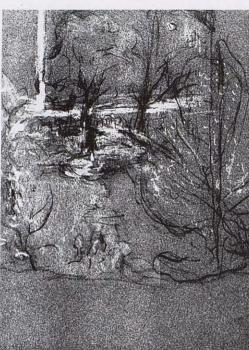
Exhibitions: Paris, Orangerie, 1941-42, no. 40 – Paris, Musées Nationaux, 1945, no. 284 – Brussels, Palais des Beaux-Arts, 1946, no. 66 – Liège, Musée des Beaux-Arts, 1946, no. 136 – St. Tropez, 2000, no. 126.

Bibliography: Dorival 1942, p. 7 – Cassou, Dorival, Homolle 1947, p. 16, no. 54; 1954, p. 167 – Vergnet-Ruiz, Laclotte 1962, p. 256.

Description: View from the studio window overlooking the place Vintimille. Set round with trees in the middle of the square is the statue of Berlioz. Above the tops of the trees can be seen the houses of the rue de Douai and, to the right, the white minarets of the Sacré-Cœur. The leaves are sharp green and yellow, the sky pale-blue. (JS)



XII-11



XII-12 **Square Berlioz**

c. 1928 Pastel on paper, 32 × 24 cm Stamp 3, lower right Current whereabouts unknown

Provenance: Artist's studio - Current whereabouts unknown.

Description: A light tracery of trees with dots and dashes of ochre, yellow and green. On the left is the edge of a wall, lit by the sun. (JS)

XII-13 Square Berlioz

c. 1928 Pastel on paper, 25×34 cm Stamp 3, lower right Private collection, United States Provenance: Artist's studio - Alex Maguy, Paris -Knoedler, New York - Private collection, United

XII-14 Morning Light on Place Vintimille

c. 1928 Pastel on cardboard, 47.5 × 28 cm Art market, Great Britain

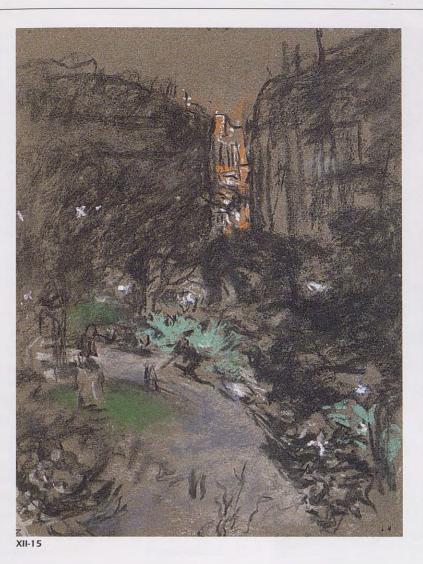
Provenance: Artist's studio – Private collection – Sale, Sotheby's, London, 28 June 1972, lot 30 (ill.) - James Roundell, London.

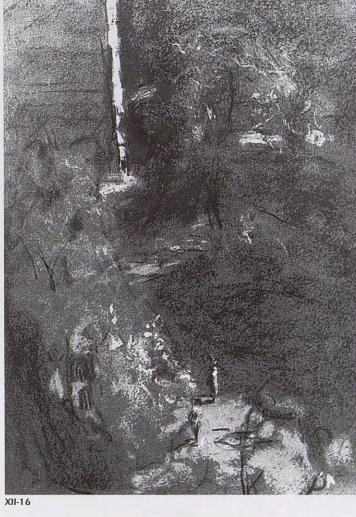
Description: A broad grey and blue sky swept by clouds above the sunlit houses of the rue de Bruxelles and the square Berlioz, where patches of light and shadow alternate between the trees. (JS)





XII-14





XII-15 The Square by Night

c. 1928 Pastel on paper, 32 × 25 cm Stamp 3 or 4, lower right Private collection

Provenance: Artist's studio - Private collection.

Exhibitions: Hamburg-Frankfurt-Zurich, 1964, no. 99 - Munich, Haus der Kunst, 1968, no. 178 - Paris, Orangerie, 1968, no. 192 - Japan, travelling exhib., 1977-78, no. 57 (ill.) - Paris, Grand Palais, 1983, no. 83 - St. Tropez-Lausanne, 2000-01, no. 124, p. 67 (col. ill.).

Bibliography: Salomon 1961, p. 155 (col. ill.).

Description: Between two blocks of houses outlined in charcoal is the rue de Bruxelles leading to the place Blanche. The latter is lit by bright-red neon lights that combine with the brown paper to determine the appropriate colour for the sky. In the gardens the mauve path is lined with shrubs, some of which are a vivid Veronese green beneath the lights of the square.

XII-16 Square Berlioz in a Morning

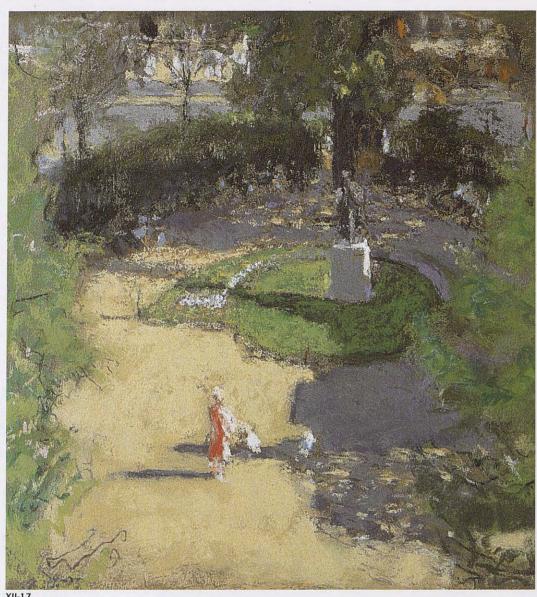
c. 1928 Pastel on paper, 33 × 24 cm Stamp 3, lower right Private collection

Provenance: Artist's studio – Private collection.

Exhibition: Munich-Hamburg, 2001-02, lot 19, p. 67 (col. ill.).

Bibliography: Salomon 1966, col. pl. 11.

Description: The square Berlioz seen from a window. Sunlight from the right lights up the shrubbery in the left foreground and falls in patches across the path on which a woman in red is strolling. In the background is the edge of a building lit with a brilliant vertical band of sunlight. The right-hand part of the composition lies in blue shadow. Red-ochre paper. (JS)



XII-18 Square Berlioz

Pastel on paper, 56 × 49 cm Musée d'Art et d'Industrie, Saint-Étienne (France)

Provenance: Artist's studio – M. and Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Roussel gift to the French State, 1941; deposited with the Musée National d'Art Moderne, Paris, 1941; deposited with the Musée d'Art et d'Industrie, Saint-Étienne, 1946.

Exhibitions: Paris, Orangerie, 1941-42, no. 38 -Paris, Carnavalet, 1961, no. 125.

Description: The square Berlioz seen from a window. In the right foreground is a man with a cart standing in blue shadow by the edge of the pavement. The foliage grows lighter towards the top, notably between the statue of Berlioz and the white-roofed

XII-17 In Square Berlioz

c. 1928 Pastel on paper, 29 × 26 cm Signed lower left: E Vuillard Private collection

Provenance: Mme Lucien Rosengart, Paris - Sale, Drouot-Montaigne, Paris, 26 Oct. 1993, lot 35 (col. ill.) - Private collection.

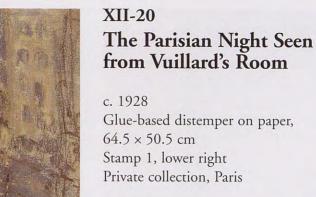


XII-19 Square Berlioz in the Morning Sun

c. 1928 Pastel on paper, 29 × 24.5 cm Stamp 3, lower right Art market, Germany

Provenance: Artist's studio – Private collection – Kunsthandel Sabine Helms, Munich.

Exhibition: Munich-Hamburg, 2001-02, no. 13, p. 66 (col. ill.).



Provenance: Artist's studio - Private collection -Arnoé, Paris - Sam Salz, New York and David B. Findlay, New York, 1969 - Sale, Galerie Motte, Geneva, 12 June 1970, lot 38 (col. ill.), bought in – Sale, Palais Galliera, Paris, 4 March 1975, lot R (ill.), bought in - Private collection, Paris.

Exhibitions: Brussels, Palais des Beaux-Arts, 1946, no. 9 - Edinburgh, Royal Scottish Academy, 1948, no. 123 - London, Wildenstein, June 1948, no. 65 - Paris, Charpentier, 1948, no. 105 - Munich, Kunstverein, 1959, no. 64 - Albi, Musée Toulouse-Lautrec, 1960, no. 82.

Bibliography: Chastel 1946, p. 86 - Roger-Marx 1946c, p. 374 (ill.), fig. 14 - Chastel 1948, col.

XII-21 A Bouquet in Front of the Window

c. 1928 Glue-based distemper and gouache on paper, 29.7 × 23 cm Stamp 2, lower left Current whereabouts unknown

Provenance: Artist's studio – Private collection – Sale, Sotheby's, New York, 16 May 1984, lot 125 - Bruno Meissner, Zurich (Switzerland) - Current whereabouts unknown.

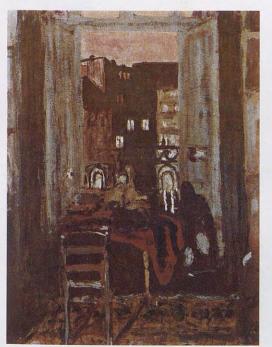
XII-22 Madame Vuillard at Table, Place Vintimille

1928

Pastel on paper, 42 × 35.5 cm Signed and dedicated, lower right: à mon cher Hallona | EVuillard Private collection

Provenance: Gift from the artist to Hallona, 20 Feb. 1928 – Private collection, Paris – E. J. Van Wisselingh, Amsterdam, 1975 - Private collection - Lazarus Phillips, Montreal (Quebec) - Galerie Hopkins-Thomas, Paris, 1989 - Private collection.

Exhibitions: London, Lefevre, 1970, no. 16 (ill.) - Amsterdam, Van Wisselingh, 1975, no. 43.







XII-23 Madame Vuillard at Table

Pastel on paper, 20.5×16 cm Stamp 3, lower right Current whereabouts unknown

Provenance: Artist's studio - Sale, Hôtel des Ventes, Verrières-le-Buisson (France), 22 Oct. 1988, lot 26A (col. ill.) - Sale, Hôtel Rameau, Versailles (France), 7 June 1989, lot 97 (col. ill.) -Sale, Drouot-Montaigne, Paris, 20 March 1990, lot 10 (ill.) – Current whereabouts unknown.

XII-24 Vase of Flowers

c. 1928 Pastel on paper, 28 × 25 cm Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

Description: A small vase of mauve and pink flowers on a table lit by orange light from a window. In the foreground there is a piece of rectangular blue fab-

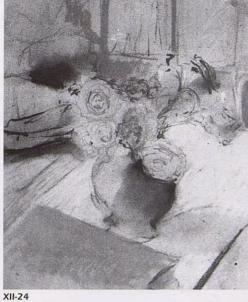


XII-23

XII-25 Bouquet on a Sideboard

c. 1928-30 Oil on cardboard, 46 × 51 cm Signed, lower right: E Vuillard Private collection

Provenance: Fernand Javal, Paris - Private collection.

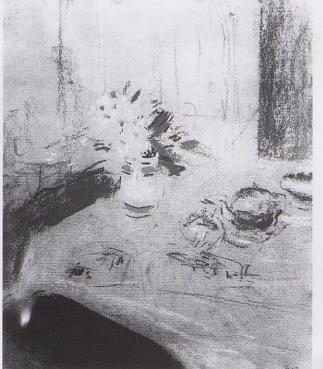


XII-26 Pot of Daisies

c. 1928-30 Pastel on paper, 32 × 26 cm Stamp 4, lower right Current whereabouts unknown

Provenance: Artist's studio - Jacques Dubourg, Paris - Current whereabouts unknown.





XII-27 Bunch of Nasturtiums, a Carafe and Bread on a Table

c. 1928-30 Oil on canvas, 22 × 42 cm Signed, lower right: E Vuillard Current whereabouts unknown

Provenance: Georges Renand, Paris – Jean-Pierre Selz, Paris, 1964 – David B. Findlay, New York - Current whereabouts unknown.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 190 - Paris, Charpentier [Les Fleurs et les fruits...], 1943, no. 205; 1948, no. 42.

Bibliography: Roger-Marx 1946a, p. 79.

Description: A softly lit, cable-twist carafe on a table, together with some red and yellow nasturtiums in a brown vase and a loaf of ochre and golden yellow bread to the right. Reddish-brown background. (JS)

XII-28 Pot of Anemones and a Bowl

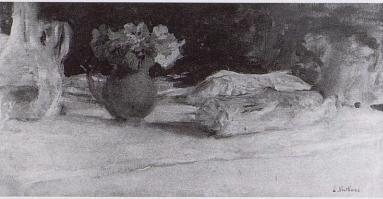
c. 1928-30 Oil on canvas, 48×42 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio – Sale, Palais Galliera, Paris, 9 Dec. 1968, lot M (col. ill.) - Coe Kerr Gallery, New York - Sale, Christie's, New York, 18 Oct. 1977, lot 24 (col. ill.) - Current whereabouts unknown.

XII-29 Flowers

c. 1928-30 Pastel on paper, 30 × 35 cm Signed, lower right: E Vuillard Current whereabouts unknown

Provenance: Gallery of Modern Art, New York, 1943 - Morey H. Ruvin, New York - Acquavella, New York, 1974 - Current whereabouts unknown.







XII-29





XII-30 The Fireplace, Place Vintimille

c. 1930 Pastel and charcoal on paper, $37.5 \times 41 \text{ cm}$ Stamp 2, lower right Current whereabouts unknown

Provenance: Artist's studio - Sir Rex Harrison, Great Britain - Sale, Sotheby's, London, 13 Oct. 1993, lot 32 (col. ill.) - Current whereabouts unknown.

XII-31 Fireplace in Vuillard's Home, Place Vintimille

c. 1930 Pastel on paper, 48 × 36 cm Signed, lower left: E Vuillard Current whereabouts unknown

Provenance: Sale, Hôtel Drouot, Paris, 13 March 1939, lot 54 (ill.), 12,500 F - Comtesse Jean de Polignac, Paris, c. 1957 - Brame et Lorenceau, Paris, 1979 - Kunsthandel Sabine Helms, Munich (Germany), 1980 - Current whereabouts unknown.

Exhibition: Munich-Hamburg, 2001-02, no. 18, p. 64 (col. ill.).

Description: A brown velvet couch with rustcoloured cushions, standing before a fireplace on which a green vase, some statuettes and a spray of honesty flowers can be seen. A brightly coloured painting is reflected in the mirror. (JS)

XII-32 Mantelpiece with Statuettes

c. 1930 Pastel on cardboard, 50 × 60 cm Current whereabouts unknown

Provenance: Artist's studio - Private collection -O'Hana, London - Current whereabouts unknown.

Bibliography: Roger-Marx 1946a, pp. 180 (ill.),

Description: Amongst the various objects adorning the marble mantelpiece we can make out Maillol's statuette of Leda on the left. Reflected in the mirror is the opposite end of the room, with a warm-coloured fanlight above the door and some red and orange studies on the wall. (JS)





XII-33 Pheasant on a Chair in Front of a Painting by Vuillard

1928 Glue-based distemper and pastel on canvas, 85.4×104.8 cm Signed, lower right: E. Vuillard The Metropolitan Museum of Art, New York, 48.162.4

Provenance: Bought from the artist by Jos Hessel, Paris, 7 Oct. 1928 - Marcel Kapferer, Paris -Georges Renand, Paris, 1931 - Walther, Paris, 1942 - Alfred Daber, Paris - Harry Sperling, New York - F. Kleinberger, New York, 1947 - Robert Lehman, New York - Robert Lehman gift to The Metropolitan Museum of Art, New York, 1948.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 193 - Paris, Daber, 1947 - Hartford, Wadsworth Atheneum, 1955, no. 53.

Bibliography: Roger-Marx 1946a, p. 79 – Allen, Gardner 1954, p. 101 – Sterling, Salinger 1967, p. 213 (ill.) - Oakley 1981, p. 17, col. pl. 21.

XII-34 Tea Roses in a Chinese Vase

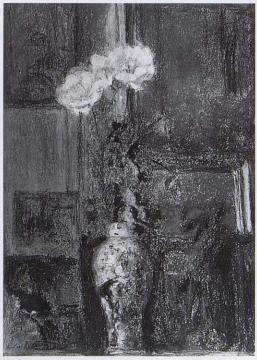
c. 1930

Pastel on paper, 32 × 24.5 cm Signed, lower left: E Vuillard Private collection, Switzerland

Provenance: Léopold Marchand, Paris - The Leicester Galleries, London - Captain Richard A. Peto, Isle of Wight (Great Britain) - Arthur Tooth & Sons, London - Dr. Walter Amstutz, Zurich (Switzerland) - Private collection, Switzerland,

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 258 - Great Britain, travelling exhib., 1947-48, no. 26 - Plymouth, City Museum, 1960, no. 91 - London, Tooth & Sons, 1967, no. 30 (ill.).

Description: Two long-stemmed tea-roses in a grey china vase seen against a dark background of portfolios and picture-frames gently heightened with grey. Bright gilt frame on the right. (IS)





XII-35 Flowers

c. 1930 Pastel on paper, 32 × 23 cm Signed, lower left: E Vuillard Private collection, United States

Provenance: Galerie Beyeler, Basle (Switzerland) - Stephen Hahn, New York - James Clarck, Dallas (Texas) - Private collection, United States.



XII-36 Vase of Flowers

c. 1930 Pastel on paper, 33 × 25 cm Stamp 4, lower right Private collection, Denmark

Provenance: Artist's studio - Jacques Dubourg, Paris - Private collection, Denmark.

Description: A bowl of blue flowers and foliage in front of a mirror with a blue frame. The pot is suffused with pink light, and there are patches of brown on the grey mantelpiece. The yellow wall takes on a warmer hue where it is reflected in the mirror. (AC)

XII-37 Bouquet of Daisies and a Wine Goblet

c. 1930-34 Pastel on paper, 24 × 31 cm Signed, lower left: E Vuillard Private collection

Provenance: Dr and Mme Prosper-Émile Weil, Paris - Private collection.

Exhibition: Paris, Musée des Arts Décoratifs, 1938, no. 250.

XII-38 Bunch of Flowers on the 'Mirus' Stove

c. 1932 Pastel on paper, 32 × 40 cm Signed, lower right: E Vuillard Private collection

Provenance: Jos Hessel, Paris - Private collection.

Exhibition: London, Tooth & Sons, 1934,





XII-39 **Emmy Lynn**

1928 Pastel on paper, 53 × 52 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio - Private collection -Sale, Sotheby's, London, 27 June 1990, lot 374 (col. ill.) - JPL Fine Arts, London - Current whereabouts unknown.

Exhibitions: Salzburg-London, 1991, no. 48 (col. ill.) – Stuttgart, Kunsthaus Bühler, 1996 p. 65 (col.

XII-40 Woman in Blue (Emmy Lynn?)

c. 1928 Pastel on paper, 65.7 × 47 cm Musée du Louvre, Paris, Cabinet des Dessins, RF 40235

Provenance: Artist's studio; M. and Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) - Roussel gift to the French State, 1941; deposited with the Musée National d'Art Moderne, Paris, 1941; deposited with the Ministère des Affaires Étrangères, Paris, 1957-69; transferred to Musée du Louvre, Cabinet des Dessins, Paris, 1977.

Exhibitions: Paris, Orangerie, 1941-42, no. 16 [La Dame en bleu] - Paris, Maratier, 1943, no. 72 -Paris, Louvre, March-May 1977, no. 109 (ill.).

Bibliography: Dorival 1942, p. 8 – Monnier 1985, no. 259, pp. 214, 215 (ill.).

Description: The sitter is shown perched on an armchair in the painter's studio, leaning forward slightly and looking to the left. She is wearing a dark-blue dress and her face is rendered in considerable detail. Delicate touches of pastel are used to conjure up the objects on the mantelpiece against the grey-green ground of the paper, strongly visible throughout. (JS)





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XII-41 Woman in Blue (Emmy Lynn?)

c. 1928 Pastel on paper, 68.6 × 55.2 cm Stamp 1, lower right The Museum of Fine Arts, Houston (Texas), 77.352

Provenance: Artist's studio - M. Rabeau, Paris -Rabeau sale, Hôtel Drouot, Paris, 6 July 1967, lot 3 (ill.) - Sale, Sotheby's, New York, 3 April 1968, lot 78 (ill.) - Acquavella, New York - Gift of Mr



anonymous photograph. Salomon archives. and Mrs Nicholas M. Acquavella to the Museum of Fine Arts, Houston, 1977.

Exhibition: Paris, Galerie Beaux-Arts, 1949.

Bibliography: Art Quarterly 32, no. 2, 1969, p. III

There are no documents in the Salomon archives enabling us to identify Emmy Lynn. All we know of her is that she married the graphic artist, Charles Peignot (1897-1983), who invented the ATypI character. She was a close friend of Lucy Hessel and Miche Marchand, and Vuillard saw a great deal of her between 1925 and 1939.



XII-42



XII-43

XII-42 Woman in Blue with a Cloche Hat (Emmy Lynn?)

Pastel on paper, mounted on cardboard and backed onto canvas, 70.2×53.3 cm Signed, lower right: E Vuillard Current whereabouts unknown

Provenance: Artist's studio - Sale, Galerie Motte, Geneva, 10 Nov. 1956, lot 93 - Jean-Pierre

François, Geneva, 1986 – Lillian Heidenberg, New York - Sale, Christie's, New York, 19 Nov. 1998, lot 267 (col. ill.) - Private collection, France - Sale, Sotheby's, New York, 8 Nov. 2001, lot 164 (col. ill.) - Current whereabouts unknown.

Exhibition: Paris, Breteau, March 1946, no. 51.

Description: A fair-haired woman seen in threequarters profile, in a blue dress and dark-grey cloche hat, sitting on a reddish-brown chair before a mantelpiece arrayed with sundry pink and brown objects. The sitter is lightly made-up, and her right hand, rendered in a delicate shade of pink, is folded over her collar. (AC)

XII-43 Young Woman in a Beret

c. 1928 Pastel on paper, 28 × 24.5 cm Signed, lower left: E Vuillard Current whereabouts unknown Provenance: Sale, Sotheby's, London, 8 July 1975, lot 40 - Lester F. Avnet, New York - Alfred Curchod, Lausanne (Switzerland) - Sale, Sotheby's, London, 16 Oct. 1991, lot 6 (col. ill.) – Current whereabouts unknown.

XII-44 Face of a Young Redheaded Woman

c. 1928 Pastel on paper, 37 × 29 cm Stamp 1, lower right

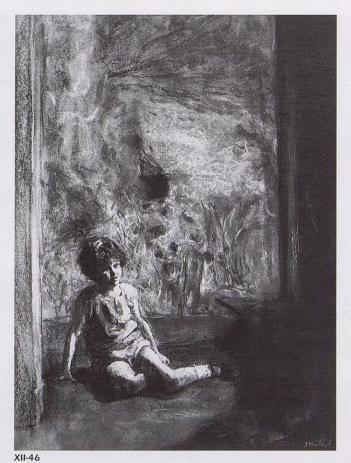
Current whereabouts unknown

Provenance: Artist's studio – Private collection – Art market, Paris - Sale, Drouot-Montaigne, Paris, 18 Nov. 1989, lot 17 (col. ill.) - Current whereabouts unknown.



XII-44





XII-45

XII-45 The Fiancés, Pierre Aron and Marianne

1928
Pastel on paper, 64 × 49 cm
Signed and dated, lower right:
fév 28 / E Vuillard
Current whereabouts unknown

Provenance: Marianne Adda, Paris – Current whereabouts unknown.

Description: Pierre Aron and his fiancé Marianne, posing in front of the fireplace in Vuillard's home on the place Vintimille. Standing in the shadows between them is the plaster-cast of the Venus of Milo. The bluish-grey paper partly visible beneath the man's black clothing chimes delicately with the young woman's pink blouse in this lively, spirited study. (JS)

XII-46 Denis de Ricci

1928
Pastel on paper, 64.5 × 19.5 cm
Stamp 1, lower right
Private collection, Paris

Provenance: Commissioned from the artist by the Comte and Comtesse de Ricci, Paris – Private collection, Paris.

Description: A pink-clad Denis de Ricci, sitting on the floor before a large Bonnard decoration rendered in luminous tints of green and blue. Dimly visible at bottom right is the black silhouette of Madame de Ricci reading a story to the boy; on the far left, the edge of a green curtain can be seen. Mauve-pink floor. (JS)

XII-47 Kerr-Xavier Roussel's Wooden Figurines

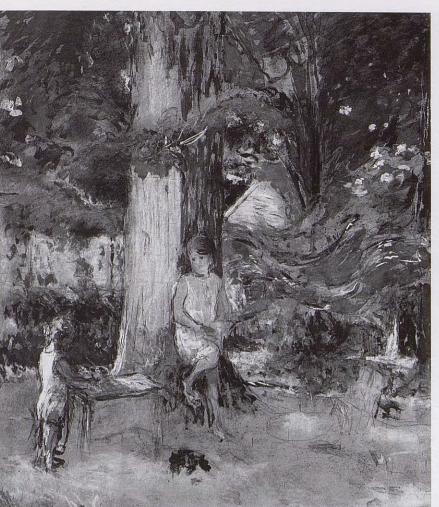
1928
Pastel on paper, 25 × 32 cm
Stamp 3, lower right
Current whereabouts unknown

Provenance: Artist's studio – Sale, Hôtel Drouot, Paris, 25 June 1980, lot 315 (ill.) – Current whereabouts unknown.

Description: An ochre horse and rider and a more brightly coloured wooden figurine on a table cluttered with green and yellow objects. Grey door, ochre walls. (AC)



XII-47



(II-48

XII-48 Antoinette David-Weill and Her Nephew Maurice Lambiotte at Mareil-leGuyon (preliminary sketch)

1928-30 Glue-based distemper on paper, mounted on canvas, 142 × 130 cm Stamp 1, lower right Private collection, United States

Provenance: Artist's studio – Charles Boyer, United States – Boyer gift to the Los Angeles County Museum of Art, 1966 – Museum sale in aid of new acquisitions, Sotheby's, Los Angeles, 9 Nov. 1977, lot 410 (ill.) – Private collection, Beverly Hills (California).

Description: Two children beneath the undulating green and yellow foliage of a tree. The trunk of the tree is suffused with golden sunlight on the left and steeped in mauve shadow on the right. The little boy with the sunlight falling across his back plays at a table, while the young girl in a white dress edged with red leans against the tree. (JS)

XII-49 Antoinette David-Weill and Her Nephew Maurice Lambiotte at Mareil-le-

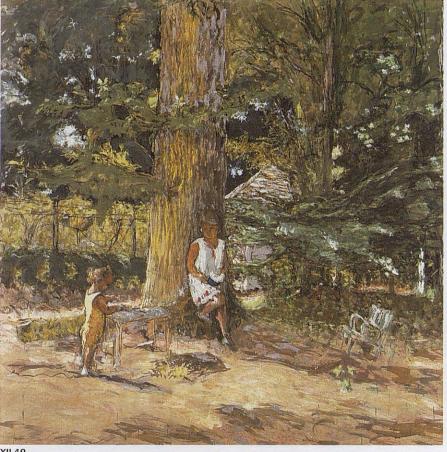
Guyon (preliminary sketch)

1928-30 Glue-based distemper and pastel on paper, 148 × 146 cm Musée d'Orsay, Paris, R.F. 1977-376

Provenance: Artist's studio; M. and Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Roussel gift to the French State, 1941; deposited with the Musée National d'Art Moderne, Paris, 1941; deposited with the Ministère de l'Éducation Nationale, Paris, from 1946 to 1950; Musée National d'Art Moderne, Paris, from Sept. 1950 to May 1957; deposited with the Ministère des Affaires Étrangères, Paris, from June 1957 to Jan. 1969; Musée National d'Art Moderne, Paris, Jan. 1969; transferred to Musée du Louvre (Palais de Tokyo), Paris, 1977; transferred to the Musée d'Orsay, 1986.

Exhibition: Paris, Orangerie, 1941-42, no. 24.

Bibliography: Roger-Marx 1946a, p. 159, 188 – Oakley 1981, p. 17 – Compin, Roquebert 1986, p. 281 (ill.) – Compin, Lacambre, Roquebert 1990, p. 477 (ill.).

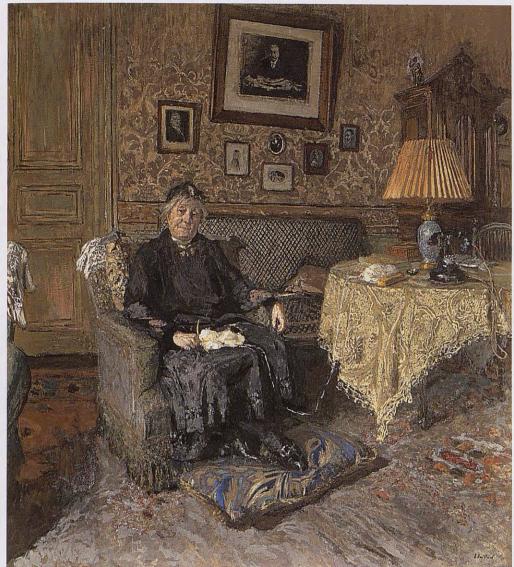


11-49



XII-50 Antoinette David-Weill and Her Nephew Maurice Lambiotte at Mareil-le-Guyon 1928-30 Glue-based distemper on canvas, 158 × 154 cm Signed, lower right: *E. Vuillard* Private collection, Paris **Provenance**: Commissioned from the artist by David David-Weill, Paris – Private collection, Paris.

Bibliography: Roger-Marx 1946a, p. 159.



XII-51

XII-51 Madame Adrien Bénard

1928-29 Glue-based distemper on canvas, 114.5 × 102.5 cm Signed, lower right: *E Vuillard* Musée d'Orsay, Paris, R.F. 1977-372

Provenance: Commissioned from the artist by Georges Bénard (the sitter's son), Paris, 60,000 F – Mme A. Witzig, Paris – Gift in memory of Georges Bénard to the Musée National d'Art Moderne, 1941; transferred to Musée du Louvre (Palais de Tokyo), Paris, 1977; transferred to the Musée d'Orsay, Paris, 1986.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 197 [*Madame Bénard*, c. 1930] – Paris, Orangerie, 1941-42, no. 13 – Paris, Musées Nationaux, 1945, no. 283 – Liège-Ghent-Luxemburg, 1948, no. 35 – London, Royal Academy, 1951, no. 47 – Cleveland-New York, 1954,

pp. 89 (ill.), 104 – Albi, Musée Toulouse-Lautrec, 1960, no. 74 – Hamburg-Frankfurt-Zurich, 1964, no. 79 (ill.) – Munich, Haus der Kunst, 1968, no. 133 (ill.) – Paris, Orangerie, 1968, no. 167 (ill.).

Bibliography: Hourticq 1939, p. 17 (ill.) – Dorival 1942, p. 6; 1943, p. 167 – Roger-Marx 1945d, pp. 148 (col. ill.), 152 – Chastel 1946, pp. 96, 97 (ill.), 100 – Dorival 1946, p. 38 – Roger-Marx 1946a, pp. 92-93, 102 (ill.) – Cassou, Dorival, Homolle 1947, no. 50 – Roger-Marx 1948c, p. 20 – Schweicher 1949, pp. 6, 51, 53-54 – Cassou, Dorival, Homolle 1954, p. 167 – Ritchie 1954, p. 26 – Schweicher 1955, pl. 47 – Dorival 1961, pp. 293 (ill.), 319 – Jalard 1966, p. 64 – Preston 1971, p. 47, fig. 68 – Bascou 1979, pp. 220-221, fig. 3 – Georges 1982, pp. 177-178 – Daniel 1984, pp. 361-366, fig. 127 – Compin, Roquebert 1986, p. 281 (ill.) – Thomson 1988, pp. 130, 142, col. pl. 133 – Compin, Lacambre, Roquebert 1990, pp. 476, 477 (ill.) – Brachlianoff, exhib. cat., Lyons-Barcelona-Nantes, 1990-91, pp. 175, 178, 195 (ill.)

XII-52 Madame Gaston Lévy and Her Daughter

1928-30 Glue-based distemper or oil on canvas, 110 × 125 cm Signed, lower right: *E Vuillard* Current whereabouts unknown

Provenance: Commissioned from the artist by Gaston Lévy, Paris – Current whereabouts unknown.



XII-52

XII-53 Comtesse Jean de Polignac (study)

1928 Glue-based distemper on paper, mounted on canvas, 83×68 cm Stamp 2, lower right Private collection, Switzerland

Provenance: Marie-Blanche de Polignac, Neuilly-sur-Seine (France) - Francis Poulenc, Paris - Paul Pétridès, Paris - Sale, Palais Galliera, Paris, 19 June 1962, lot 91 (ill.) - Pierre M. Bloch, Paris - Sale, Palais Galliera, Paris, 19 March 1964, lot 82 (ill.), bought in - Sale, Palais Galliera, Paris, 29 Nov. 1969, lot 64 (ill.) - Sale, Galerie Motte, Geneva, 2 March 1973, lot 50 (ill.), bought in - Sale, Sotheby's, London, 26 March 1980, lot 242 (ill.) - JPL Fine Arts, London - Lillian Heidenberg, New York - Sale, Sotheby's, London, 28 June 1989, lot 114 (col. ill.) - Ahoyama Gallery, Tokyo (Japan) - Private collection, Switzerland.

Exhibitions: London, JPL, May-June 1980, no. 28; 1983, p. 41 (ill.) - Melbourne-Sydney, 1985, no. 40.

XII-54 Comtesse Jean de Polignac (study)

1928 Glue-based distemper on canvas, 148×115 cm Stamp 1, lower right Private collection

Provenance: Artist's studio – Private collection.

Exhibitions: Paris, L'Œil, 1963, no. 28 – London, Lefevre, 1964, no. 24 (ill.) - Lausanne, 2000-01,

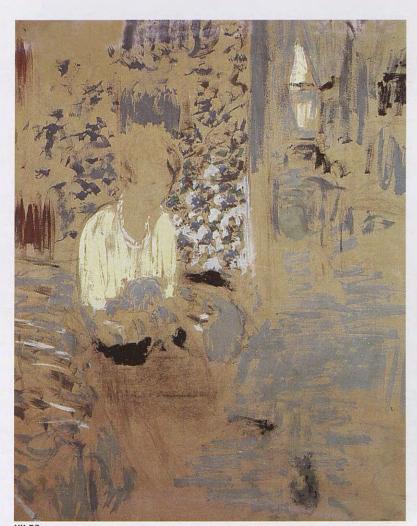
XII-55 Comtesse Marie-Blanche de Polignac

1928-32 Glue-based distemper on canvas, $116 \times 89.5 \text{ cm}$ Signed, lower left: E Vuillard Musée d'Orsay, Paris, R.F. 1977-398

Provenance: Commissioned from the artist by the Comtesse Jean de Polignac, Paris - Polignac bequest to the Louvre for the Musée National d'Art Moderne, Paris, 1958; transferred to the Musée du Louvre (Palais de Tokyo), Paris, 1977; transferred to the Musée d'Orsay, Paris, 1986.

Exhibitions: Paris, Charpentier, 1948, no. 95 -Paris, Orangerie, 1968, no. 174 (ill.).

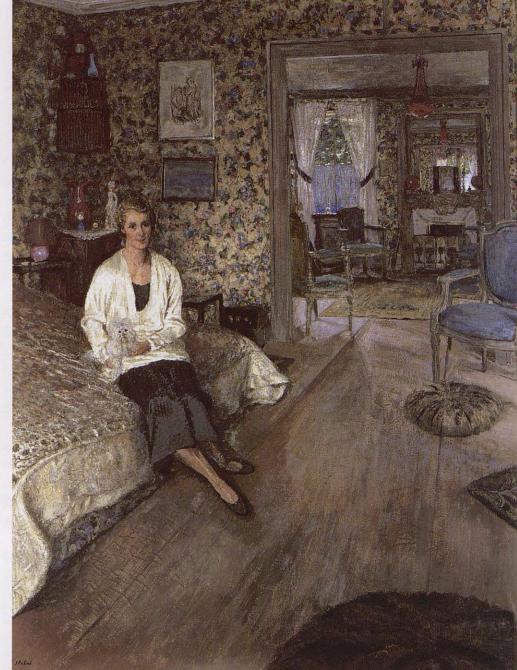
Bibliography: Salomon 1945, pp. 70, 120 (ill.) -The Studio 137, no. 672, March 1949, p. 93 (ill.) - Salomon 1953, p. 73 - Dorival 1959, pp. 220 (ill.), 221; 1961, p. 37 - Salomon 1961, pp. 170,





171 (col. ill.) - Cabanne 1964, p. 85 (ill.) - Polignac 1965, pp. 133-142, 136 (ill.) - Roger-Marx 1968, col. pl. 26 – Salomon 1968, pp. 174, 175 (col. ill.) – Preston 1971, pp. 148, 149 (col. ill.) – Georges 1982, pp. 177-178 – Daniel 1984, pp. 231, 233, 235, fig. 85-86 – Compin, Roquebert 1986, p. 284 (ill.) - Thomson 1988, pp. 142, 146, col. pl. 134 – Rosenblum 1989, p. 613 (col. ill.) – Compin, Lacambre, Roquebert 1990, pp. 480, 481 (ill.) – Brachlianoff, exhib. cat., Lyons-Barcelona-Nantes, 1990-91, pp. 175, 178, 186 (ill.) - Forgione 1992, pp. 260-261, fig. 92 - Cogeval 1993b, p. 105 (col. ill.).

The daughter of Jeanne Lanvin, Marie-Blanche de Polignac was an opera-singer who excelled in the baroque repertoire; in 1938, with Nadia Boulanger, she gave a new lease of life to Monteverdi's Lamento della ninfa. A key figure in the 'return to classicism' that marked French music after the First World War, she had ties with Francis Poulenc, Darius Milhaud, Georges Auric, Igor Markevitch and Igor Stravinsky; Nicolas Nabokov, the composer and brother of the famous writer, said of her: 'to me she was an Angevin lady of the Renaissance. All nuance, all nobility and restraint - and sensuality transcended'. With her husband, the count Jean de Polignac, she hosted one of the most famous salons in Paris, at which Jean Cocteau, François Mauriac and Christian Bérard rubbed shoulders with Boris Kochno and the young Leonard Bernstein. The gestation period for this well-known portrait was one of the longest in Vuillard's oeuvre. He began work on it in November 1928, but as late as 6 December 1932, was still confessing: 'rework Polignac right up to the very last minute, framing [at] 11.30'.2 In addition to the many allusions to the portrait in his Journal, Vuillard made a number of sinewy and precisely rendered graphite drawings of details he wished to capture. But above all, Marie-Blanche de Polignac herself wrote some inspired pages on the mutual admiration and friendship that bound her to the master. It is she who tells us that, when visiting her apartment in Neuilly, 'he looked at each room in the house with that slightly distracted, distant air that could be misleading, and he ended up choosing my blue and white chintz bedroom with the convulvulus'.3 It didn't take Vuillard long to decide to have the count-





Comtesse Marie-Blanche de Polignac, graphite on paper, 17 x 9.8 cm, 14.8 x 11.3 cm. Private collection.



E. V., preparatory drawing for *Comtesse Marie-Blanche de Polignac*, graphite on paper, 9.8×17 cm. Private collection.



E. V., preparatory drawing for *Comtesse Marie-Blanche de Polignac*, graphite on paper, 14.8 x 11.3 cm Private collection.

ess pose on the edge of her bed, holding her dog Titillon in her arms. Initially, however, he had hesitated over what pose to have her adopt, making numerous sketches in which she is shown with her legs crossed. On 8 December 1928, he noted: 'no effect defined[,] question of crossed legs'. Jacques Salomon was a witness to these hesitations: 'One day, by dint of seeing him rework that part of the painting which, too laden with pigment, was getting heavy and crackling, I told him what I thought. He must have had the same idea in mind for, the next



Marie-Blanche de Polignac and Édouard Vuillard, c. 1928, anonymous photograph. Salomon archives.

instant, he soaked all the lower part of the canvas in warm water and began scraping it down with a penknife'. 5

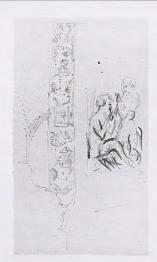
From the countess we also learn that Vuillard invariably sported a lavallière thrusting out beneath his white beard, and that he came to each sitting armed with a sketchbook: 'He brought along a notebook smaller than the paper on which I write, and a box of pastels of the same size. He noted a detail - my ear, or the convulvulus, or the ear of Titillon - and went off [looking] mysterious and satisfied I would have liked this portrait to last all my life'. The early days of the portrait were marked by a drama: on 17 December 1928, Vuillard received a phone call at the Polignacs announcing that his mother was dying: 'immediate departure, distraught'.7 A long depression ensued. Jacques Salomon is surely right when he says that the painting, 'on account of the exceptional complexity of the subject, has always seemed to me a sign of the relief he was seeking for his great sorrow'.8

The sittings, then, were as short as they were numerous, and though he was genuinely fond of the countess, Vuillard was far from satisfied with his work. On 30 July 1929, he noted: 'spend some time at the Polignacs,



E. V., Comtesse de Polignac's apartment, c. 1929, photograph. Private collection.

dull weather, have trouble picking out the pattern of the wallpaper; crudeness of my effect'; then a few days later, on 2 August: 'take up Polignac again, worn out, photos'. In the many photographs he took of the bedroom giving onto the drawing-room, the



painter seems to ask of the lens of his Kodak what his own eye was equipped by nature to do; namely, to provide him with minutely detailed close-up shots – in general of no use to him later – to pin down the essence of each object present in the room. This he does, for example, in his sketch of Kerr-Xavier Roussel's *Pan and Syrinx* (see ill.) that hangs on the wall in the painting.

E. V., preparatory

Marie-Blanche de

Polignac, graphite

Private collection.

drawing for Comtesse

on paper, 17 x 9.8 cm.

He also made a large number of preparatory pastel sketches for the portrait, emphasizing the countess's gentle gaze and the ideal harmony she establishes with her surroundings. Marie-Blanche de Polignac is dressed in a blouse and a tight-cut skirt whose silky sheen Vuillard nonetheless succeeds in rendering in distemper. The countess recalled a magnificent moment when Vuillard was swept up in a violent fit of inspiration. 'I would have understood this aspect of his work much less well, had I not caught him unawares in the middle of a trance. One day, after many months of these 'photo-booth' sessions as I called them, he turned up in my room with a large canvas. This made me feel sad and a little anxious: they were over, then, those twenty minutes a day ... that were such a delight. He gave a gentle, kindly laugh, as usual, and I started posing ... in other words, chatting while stroking Tite. - But I very soon sensed that the atmosphere was different. Astonished, I looked up and had a scare. I was present at something so frightful, so violent, so passionate that I felt utterly intimidated by it. It was no longer the Vuillard of the gates of Paradise, it was the red-headed young man from the days of the Revue Blanche. I

immediately fell silent. There was something physical, something moving about this accord between my silence and his work. -By the time Jean came into my room to say that lunch was served, the entire canvas had been covered - and I felt exhausted, after so much violence in the air around me'.11 Marie-Blanche de Polignac's remarks are psychologically sound, though her memory is inaccurate, since we know from Vuillard's Journal – always pathologically exact - that he took the canvas to Neuilly on 31 July 1929, and that a great many sittings followed until 1932. Nevertheless, hers is one of the very few accounts to give us an insight into an essential - and unexpected - side of Vuillard's personality: his vehemence, his youthful fire, in a word his passion for paint-

On 6 July 1931, the countess's mother was present at the sitting: 'difficult session on M[adam]e de Polignac ... Mme Lanvin comes to collect her, wrings promise out of me'12 - in all likelihood, a promise to paint her portrait (see XII-107). Before it was even completed, the present work was famous and the subject of discussion among the painter's friends. On 13 September 1929, Vuillard noted: 'see Bonnard through the window; signal [to him] to come up; his telling silence in the presence of M[adam]e Bénard and Polignac; gently states preference, deplores Polignac sketch, tells [me] to keep it back; puts me out slightly; law of pleasure. [Like] Renoir towards the end of his life, I am at last doing what I like'. 13 We know that Bonnard's opinion was more than ever important to Vuillard in the last ten years of his life, all the more so since the style of his friend was moving in a direction very different from his own. Nevertheless, however much importance he attached to the opinion of his lifelong friend, Vuillard had nothing to prove any more and was doing what he wanted. In no other portrait of his do we get such a keen sense of the tacit understanding binding the painter to his model. Jean Giraudoux said that the countess was 'viewed through the wrong end of the telescope',14 and the impression of grandeur created by the two connecting rooms and by the reflection in



XII-56

the mirror do indeed recall Vuillard's most brilliant Nabi compositions of 1892-93, in particular *The Floral-Pattern Dress* (IV-3) of 1891.

In the minds of both the critics and the public at large, the portrait of *Marie-Blanche de Polignac* remains intimately bound up with Vuillard's genius, on a par with *The Public Gardens* (V-39.1 to V-39.9) and *The Suitor* (IV-132).

- Polignac 1965, p. 119.
- ² E. V., Journal, IV.6, fol. 19v.
- ³ Polignac 1965, p. 136.
- ⁴ E. V., Journal, III.(S).I, fol. 19v.
- Salomon 1953, p. 73.
- 6 Polignac 1965, p. 137.
- E. V., Journal, III.(S)I, fol. 23r., see introduction to Chapter XI.
- 8 Salomon 1968, p. 176.
- ⁹ E. V., Journal, IV.1, fol. 17r.
- 10 Ibid., fol. 19r.
- ¹¹ Polignac 1965, p. 138.
- ¹² E. V., Journal, IV.3, fol. 66v. ¹³ Ibid., IV.1, fol. 29r.
- ¹⁴ Quoted in Roger-Marx 1946a, p. 192.

XII-56 Lucy Hessel and Lulu, Rue de Naples, known as The Images

c 1928

Pastel on paper, mounted on canvas, 53 × 56 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio – Galerie Renou, Paris – Current whereabouts unknown.

Description: Madame Hessel in a black dress and low-cut red overblouse with white lapels, seated in an armchair showing pictures to Lulu, who is dressed in yellow. Against the shadowy blue background of the library, the yellow lamplight illuminates a small secretaire on the right and is reflected in the mirror on the wall behind the armchair. (JS)



XII-57

XII-57 Lulu at the Piano with Madame Hessel, Rue de Naples

c. 1930 Pastel on paper, 42 × 31 cm Signed, lower right: *E Vuillard* Current whereabouts unknown

Provenance: Sale, Palais Galliera, Paris, 27 June 1968, lot 4 (ill.) – Current whereabouts unknown.

XII-58 The Book Binding

c. 1930
Pastel, crayon and watercolour on paper, 24.1 × 31.1 cm
Stamp 3, lower right
Private collection, United States

Provenance: Artist's studio – Renou et Colle, Paris – Private collection, United States.

Description: Madame Hessel seated in profile before a mauve and yellow wall, binding a book. Behind her is a bouquet of red and orange flowers; to the right, a lamp with a large shade bathing her figure in yellow light. (JS)



XII-58

XII-59 The Couch

1931 Pastel on paper, 23×31 cm Musée Fabre, Montpellier (France), D 46-3-I

Provenance: Artist's studio; M. and Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Roussel gift to the French State, 1941; deposited with the Musée National d'Art Moderne, Paris, 1941; deposited with the Musée Fabre, Montpellier, 1946.

Exhibitions: Paris, Orangerie, 1941-42, no. 27 – Montpellier, Musée Fabre, 1996-97.

Bibliography: Barnaud 1947, p. 18 – Claparède 1961, no. 261 (ill.).

Description: At the centre of the picture is a young woman sitting with her back supported by white cushions on a dark-blue couch, bent over a small child dressed in pink she is holding in her lap. To the left is a second woman with a lace bonnet, sitting in an armchair with a lamp behind it. In the foreground, to either side of the two women, are two dark-red wooden armchairs upholstered in yellow and grey. On the orange wall in the background a row of framed pictures can be seen. Grey-green paper. (JS)



XII-59

XII-60 Madame Hessel Reading at La Baule

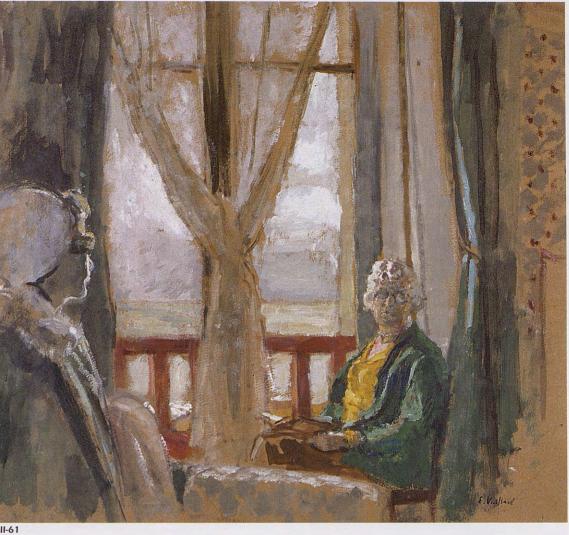
1931 Pastel on paper, 32 × 24 cm Signed, lower left: *E Vuillard* Private collection

Provenance: Jos Hessel, Paris - Private collection.

Exhibition: London, Tooth & Sons, 1934, no. 30.



XII-60



XII-6

XII-61 Madame Hessel and Lulu in Front of the Hotel Window at La Baule

1931 Oil on cardboard, 47 × 53 cm Signed, lower right: *E. Vuillard* Private collection

Provenance: Jos Hessel, Paris – Private collection – Sale, Galerie Charpentier, Paris, 16 June 1959, lot 105 (ill.) – Private collection – Private collection, through the intermediation of Galerie Bellier, Paris.

Exhibitions: Zurich, Kunsthaus, 1932, no. 182 – Paris, Musée des Arts Décoratifs, 1938, no. 195 [Madame H. devant une fenêtre à rideaux verts donnant sur la mer].

On 28 March 1931, those inseparable old friends Jos, Lucy, Lulu and Vuillard set off on

holiday by car. Their destination was La Baule, which was completely deserted at that time of year. The painter profited from the journey to stop off at the Musée de la Tapisserie in Angers and the Musée des Beaux-Arts in Nantes ('Ingres charming, refined (Chinese)'1). Old memories of Le Pouliguen were exchanged. In Lucy's room at the Castel Marie-Louise – the hotel where, by some strange twist of fate, he would breathe his last



E. V., sketch of the bedroom at the Hôtel de l'Hermitage à la Baule, graphite on paper. Private collection. in June 1940 – Vuillard painted *Jos Hessel and Lulu at La Baule* (XII-62). On 2 April, the friends moved into the Hôtel de l'Hermitage; the following day, having first made a sketch of the room (see ill.), the painter had the two women pose for him for the present composition: 'Friday 3[,] gloomy weather[,] morning [spent] reading; cold. [In the] afternoon[,] another painting with Lucy; less successful, Jos and Lucy in my room, state of work, of inspiration; Lulu bailed me out a bit; the sea; Puvis; Malraux's la Voie Royale'. The pale green ocean seen from his window reminded him of the smooth seas of Puvis de Chavannes.

¹ E. V., Journal, 30 March 1931, IV.3, fol. 40v. ² Ibid., 3 April 1931, fol. 41r.



VII 4 2

XII-62 Jos Hessel and Lulu at La Baule

1931 Oil on cardboard, 56 × 47 cm Signed, lower right: *E Vuillard* Current whereabouts unknown

Provenance: Jos Hessel, Paris – Private collection – Sale, Palais Galliera, Paris, 16 June 1961, lot 190 (col. ill.) – Current whereabouts unknown.

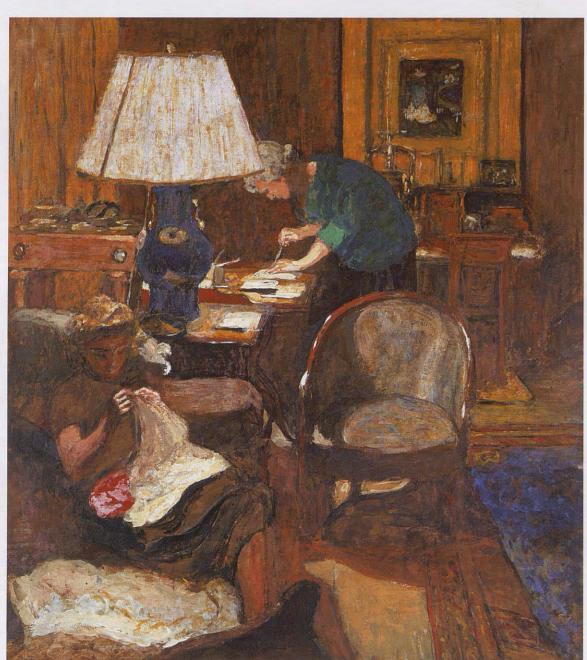
Exhibitions: Zurich, Kunsthaus, 1932, no. 183 – Paris, Musée des Arts Décoratifs, 1938, no. 199.

XII-63 The Book Binding

c. 1934
Glue-based distemper on paper, mounted on canvas, 123 × 110 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection, Paris – Lefevre, London – Private collection, Switzerland – Sale, Drouot-Montaigne, Paris, 19 June 1989, lot 87 (col. ill.) – Private collection.

Exhibitions: Paris, Charpentier, 1948, no. 93 – Paris, Kléber, 1949, no. 106 – Paris, Bernheim-Jeune, 1953, no. 68 [*La Reliure*] – London, Marlborough,



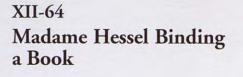
XII-63

1954, no. 80 (ill.) – Vevey, Musée Jenisch, 1954, no. 209 – Albi, Musée Toulouse-Lautrec, 1960, no. 87 – Paris, Durand-Ruel, 1961, no. 69 – Hamburg-Frankfurt-Zurich, 1964, no. 85 (ill.).

Bibliography: Roger-Marx 1946a, p. 81; 1948c, p. 72, fig. 65 – Warnod 1988, p. 83 (col. ill.).

As at Les Clayes, ways had be found of killing time at the rue de Naples. Here, Lucy Hessel is shown binding a book and Lulu sewing, with a zeal comparable to that which Madame Vuillard and Marie brought to darning and doing the accounts between 1892 and 1895. With age, Vuillard no longer bothered about putting on a show, and here he depicts the tedium of a bourgeois evening without pretence. The rich blue rug, the deep – almost Persian – indigo lamp, the pearly intaglios of the armchair, along with Lucy's emerald green chemise are ample testimony, on the other hand, to the outstanding colourist he had remained. On the wall above the secretaire in the background we can see Maurice Denis' Three Virgins and Three Knights.1

¹ Maurice Denis, *Tale of Chivalry (The Three Young Princesses)*, 1893, oil on canvas, 46 × 38 cm, priv. coll.



c. 1932
Pastel on paper, 25 × 33 cm
Signed, lower right: *E. Vuillard*Current whereabouts unknown

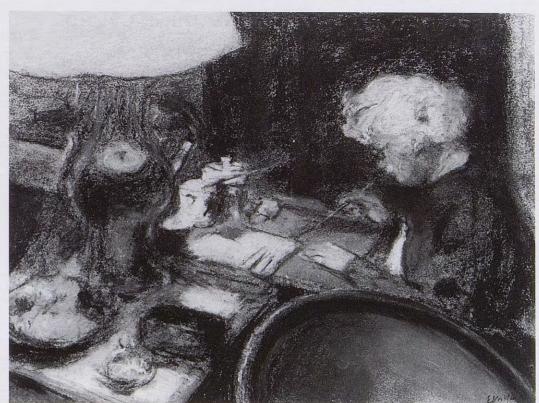
Provenance: Sale, Espace Cardin, Paris, 18 June 1973, lot 61 (ill.) – Hammer, New York – Current whereabouts unknown.

XII-65 The History Lesson

c. 1933 Pastel on paper, 21 × 27.5 cm Signed, lower right: *E Vuillard* Private collection

Provenance: Jos Hessel, Paris - Private collection.

Exhibition: Paris, Musée des Arts Décoratifs, 1938, no. 255.



XII-64



XII-65

XII-66 Lucy Hessel and Lulu, Rue de Naples, known as The Telegram

c. 1933-35 Pastel on paper, 87 × 70 cm Signed, upper right: *E. Vuillard* Private collection

Provenance: Jos Hessel, Paris - Private collection.

Exhibitions: Edinburgh, Royal Scottish Academy, 1948, no. 119 – London, Wildenstein, June 1948, no. 61.

Description: The scene is lit by a lamp of which only the edge of the shade is visible at top right. Seated on the left is Madame Hessel in a black dress and short, emerald-green cape, handing a letter to Lulu, whose profile is reflected along with the lamp in the glass mount of the painting behind her. A particularly vivid composition, rendered in a warm palette of colours. (AC)

Lucy looks up from the newspaper she is reading to hand Lulu a slip of paper. It may be a telegram (hence the recent title by which the painting is known) or, more likely, a note accompanying what appears to be a bouquet of flowers lying, still unwrapped, in the right foreground. At the centre of the composition, adding to its complexity, is a large painting (*Madame Hessel at Her Sewing-Table*, 1917, X-203) protected by a pane of glass that reflects Lulu's shadow and



E. V., preparatory drawing for *Lucy Hessel* and *Lulu, rue de Naples*, graphite on paper. Private collection.

the all but invisible lamp on the right. Above Lucy's head can be seen one of her youthful effigies, *Madame Hessel Day-dreaming by the Sea* (1902, VIII-69).



XII-66



XII-67 The Small Drawing-Room in Rue de Naples

c. 1933-35 Oil on canvas, dimensions unknown Signed, lower left: *E Vuillard* Private collection Provenance: Jos Hessel, Paris - Private collection.

Beneath Bonnard's *The Coffee Service* (see XII-105) we see Lucy Hessel, Gabrielle Jonas, Romain Coolus and Jos Hessel chatting at night in the drawing-room of the rue de Naples. To the right of the large canvas is a Degas pastel, to the left a Bonnard nude (see ills.).



Pierre Bonnard, Woman Drying Herself, 1909, oil on canvas. Private collection.



Edgar Degas, *Woman Combing Her Hair*, pastel. The Metropolitan Museum of Art, New York.

tom left corner, a few sprigs of green and pink honey-

suckle in a cream-coloured china vase. Between the lat-

ter and the head of Jos Hessel is a vignette depicting

Romain Coolus in pale-blue shirt-sleeves and waistcoat

and Jean Laroche dressed in grey, playing billiards;

touches of bright green in the tiny windowpanes and

on the billiards table; the scene is rendered in enchant-

ing detail. The heart of the composition consists of a

large room with a tiled floor and yellow walls, in the

middle of which stands a round mahogany table

adorned with a vase of yellow, dark-red and green flow-

ers that blend in with a chandelier. To the right, lying

on a couch covered with a green fabric printed with

red and yellow flowers, is a woman, reading a news-

paper beneath a lamp. The beams of the ceiling are



XII-68 Mesdames Hessel and Jonas in the Drawing-Room, Rue de Naples

c. 1933-35 Pastel on paper, 48 × 64 cm Signed, lower right: EVuillard Private collection, Paris

Provenance: Purchased from the artist by Félix Fénéon, April 1935 - Private collection, Paris.

XII-69 Breakfast at Pont-l'Évêque

1930 Oil on cardboard, mounted on hardboard, 75×100 cm Private collection

Provenance: Jean Laroche, Paris; Jacques Laroche, France; Mme Jacques Laroche, France - Sale of the collection of Mme Jacques Laroche, Hôtel George V, Paris, 13 Dec. 1995, lot 2 (col. ill.), bought in - Private collection.

Exhibition: Paris, Charpentier, 1957, no. 111 (ill.).

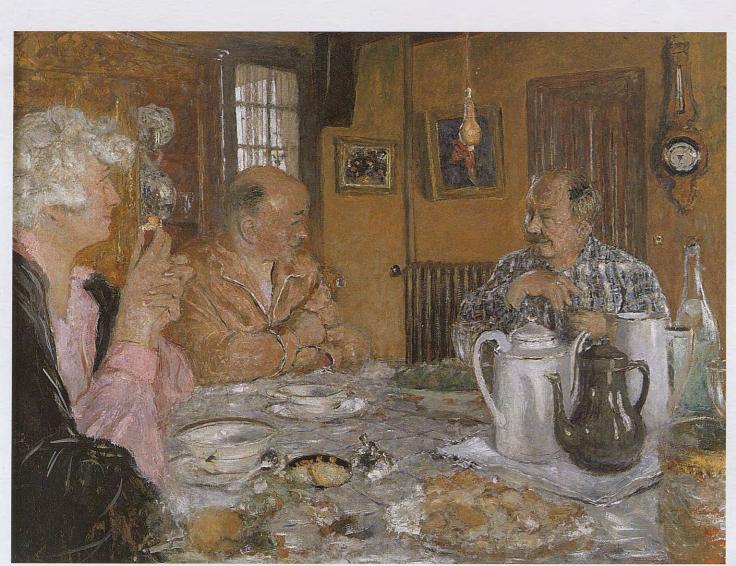
Bibliography: Salomon 1945, p. 104 (ill.) -Nacenta 1961, p. 59, col. pl. 2 - Salomon 1961, p. 172 (ill.); 1968, p. 176 (ill.).

Description: The ochre-coloured dining-room at Pontl'Évêque, with, seated around the breakfast-table from

left to right: Madame Hessel in a black and pink negligée; Jean Laroche, whose pyjamas are the same colour as the walls; and Romain Coolus in blue and green plaid pyjamas, talking. Painted from life, the picture is brilliantly executed and the figures are strikingly life-like.

Vuillard had barely set foot outside Paris since his mother's death in December 1928. Yielding to the summons of Jean Laroche (see XI-230), he joined the high-living country squire at his manor in Pont-l'Évêque; 'happy atmosphere',1 he noted in his Journal on meeting up once more with Marcelle Aron, Tristan Bernard, Lucy, Jos and Romain Coolus; in short, with all his old holiday companions. Even Lucien Rosengart (see XII-74) found favour in his eyes: 'dinner at Rosengart's[,] villa Urgel, Gaby solemn ... warm-heartedness of

He set to work on 15 August ('snap decision[,] sketch painting[,] morning scene, high spirits'3). Then, without warning, a drama broke



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out, as if in confirmation of the controlled angers to which Vuillard was prone: 'Monday 18[,] breakfast before rising, sketch, lovely weather, ablutions; Lucy brings me bouquets; touching-ups; breakfast [with] Co[o]lus; silly[,] unfortunate incident; Laroche's trousers stained by my palette, [I had] moved because of Co[olus]; lose my temper with him, pentup irritation gushes forth; overwhelmed by my outburst; pathological; [spend the] day by the river; Emmy; Lucy and I go to Bois Lurette[,] the 4 Bernheims, the children; the better impression made by my old paintings; come back[,] on edge'.4 The composition certainly inspired a lithograph – The Menu (R-M 55)

- that Vuillard made four years later for Cui-

sine, a cookery book by Jean Laroche (see ill.).



E. V., The Menu, second plate for *Cuisine*, lithograph, 25 x 22 cm.

Oil on cardboard, mounted on hardboard, 80 × 125 cm Current whereabouts unknown

brown. (JS)

XII-71

1934

Study Sheet - II

Provenance: Gift from the artist to Jean Laroche, Paris; Jacques Laroche, France; Mme Jacques Laroche, France - Sale of the collection of Mme Jacques Laroche, Hôtel George V, Paris, 13 Dec. 1995, lot 4 (col. ill.), bought in - Current whereabouts unknown.

Description: At top centre we see the head and shoulders of Jacques Laroche, flanked by a pink carnation to the left and, to the right, a Normandy landscape with cows at pasture and trees silhouetted against a grey sky. Along the top left side is a cathedral statue delicately tinged with ochre and, to the right of this, a second, more soft-focus, greenish yellow landscape. Underneath is a mantelpiece adorned with various objects. The central motif - a beige-pink, blue-patterned vase of crimson and faded pinkishyellow wildflowers and grasses, standing on a mahogany desk strewn with flowers – casts heavy shadows over the pale blue-green ground. In the bottom left corner is a blurred sketch of the painter's head.

¹ E. V., Journal, 10 Aug. 1930, IV.2, fol. 19r.

² Ibid., 17 Aug. 1930, fol. 20r.

3 Ibid., fol. 19v.

4 Ibid., 18 Aug. 1930, fol. 20r.

XII-70 Study Sheet - I

1932

Oil on cardboard, mounted on hardboard, 80×125 cm

Private collection, France

Provenance: Gift from the artist to Jean Laroche, Paris; Jacques Laroche, France; Mme Jacques Laroche, France - Sale of the collection of Mme Jacques Laroche, Hôtel George V, Paris, 13 Dec. 1995, lot 3 (col. ill.), bought in.

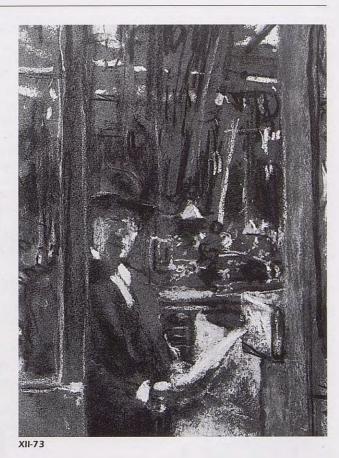
Exhibition: Paris, Charpentier, 1948, no. 49.

Description: In the top right corner the artist has painted his own bespectacled head on a green ground; in the top left corner, the highly expressive face of Jos Hessel dressed in a grey suit, followed by a delicate white spray of honeysuckle and two pure blue clematis. In the bottom right corner, standing in front of house with a nosegay in her hands, is Madame Hessel; in the bot-









XII-72

XII-72 The River Touques at Pont-l'Évêque

c. 1934 Pastel on paper, 25 × 28 cm Stamp 4, lower right Current whereabouts unknown

Provenance: Artist's studio – Renou et Colle, Paris – Sale, Galerie Charpentier, Paris, 12 May 1950, lot 15 – Wildenstein, New York – Private collection, New York – Sale, Sotheby's, New York, 8 Oct. 1986, lot 133 (col. ill.) – Current whereabouts unknown.

XII-73 Lucien Rosengart in His Factory at Levallois

1930 Pastel on paper, 32 × 25 cm Private collection

Provenance: Artist's studio – Girard, Paris – Lucien Rosengart, Paris – Private collection.

Exhibition: Paris, Galerie Beaux-Arts, 1949.

Description: A preliminary sketch for the portrait of Lucien Rosengart, seen here in a bowler hat, leaning against a doorway on the factory floor and holding some large sheets of paper in his gloved hands. (JS)

XII-74 Lucien Rosengart at His Desk

1930 Oil on canvas, 115 × 148 cm Signed, lower left: *E Vuillard* Musée des Beaux-Arts Jules Chéret, Nice (France), AM 2371

Provenance: Artist's studio; M. and Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Roussel gift to the French State, 1941; deposited with the Musée National d'Art Moderne, Paris, 1941; deposited with the Musée des Beaux-Arts, Lyons, April 1946; returned to the Musée National d'Art Moderne, Paris, Dec. 1950; deposited with the Musée des Beaux-Arts, Pau, March 1952; deposited with the Musée des Beaux-Arts Jules Chéret, Nice, Oct. 1959.

Exhibitions: Paris, Orangerie, 1941-42, no. 15 [*L'Industriel à sa table de travail*] – Lima-Montevideo, 1950, no. 22.

Bibliography: Dorival 1942, pp. 6 (ill.), 7; 1943, p. 165 – Salomon 1945, pp. 70, 73, 135 – Dorival 1946, p. 39 – Roger-Marx 1946a, p. 107 – Pau 1954, p. 36 – Vergnet-Ruiz, Laclotte 1962, pp. 200, 256 – Brachlianoff, exhib. cat., Lyons-Barcelona-

Nantes, 1990-91, pp. 178, 179 (ill.) – Cogeval 1993b, p. 104 (col. ill.).

In the previous pastel Vuillard was much more original. Recalling the splendid mechanized mystery of the factories at Oullins (X-32.1 and X-32.2), he portrayed Rosengart as an inspired demiurge surrounded by assembly lines. According to his Journal, however, 'the factory [didn't] tempt him'. Vuillard took an instant dislike to the car manufacturer admired by all, inventor of the mass-market LR2, known as 'Rosalie' (the French equivalent of the Fiat 'Balilla' or the Ford 'Zero'). On his own admission, he went to Rosengart's 'like a whipped dog'.²

His sitter posed for him several times during the summer of 1930, reviving memories of certain portraits he had painted between 1888 and 1890: 'a few touching-ups [of] figure[,] old stumbling-blocks more or less overcome, red tone of curtain; write, calmed down a bit; reminded of my portrait [of] Waroquy; method of study hardly changed since'. On 4 December, he at last delivered the portrait to its patron: 'compliments; question [of the] positioning of the portrait, hard to find room for it ... tell him my price, outbursts[,]



words[,] go home'.4 Vuillard, it turns out, had asked for his usual fee of 10,000 francs for a painting, but to his great surprise, Rosengart, though very wealthy, haggled over the price; the painter, accustomed to being treated with the utmost respect by members of the haute bourgeoisie, was enraged: 'countless tel[ephone calls], Gaby's enlightens me concerning Rosengart [and] his remarks, go round to Lucy's for more details ... tel[ephone] Guichardaz [and ask him] to go and retrieve my portrait ... Jos hurt too'.5 He was still fuming two weeks later, by which time he was working on the portrait of the Comtesse de Polignac: 'visit from Denis; the coarseness of people today[,] Rosengart'.6 Safely back in the studio, the painting was still there in 1940 and

can be found on the list of paintings given to the French State by Kerr-Xavier Roussel in 1941.

Whatever Rosengart may have thought of it, the portrait is once again a masterpiece of Vuillard's late style. The sitter's face, as Claude Roger-Marx has remarked, 'is like a safe which does not yield up its secret'. Even if one knew nothing of the ups and downs of the painting's fate, one would be struck by the discreet snub Vuillard inflicts on the sitter, to a degree more marked here than in any other portrait. A gifted inventor and an industrialist whose commercial practices were ahead of their time, Rosengart should not of course be reduced to this one run-in with the painter. One can tell that he was not used to the company of artists,

and that a portrait did not mean much to him. It has to be said, however, that Vuillard has achieved here the quintessential portrait of the modern industrialist – cold, stuffy, cynical – and that the orderly arrangement of the objects on his desk is even more eloquent than his stony, tight-lipped gaze. The blue sky filtering through the curtain in the background is, it goes without saying, the most unexpected feature of this inspired painting.

¹ E. V., Journal, 8 Feb. 1930, IV.1, fol. 73v.

Ibid., 13 Feb. 1930, fol. 75v.

³ Ibid., 24 June 1930, IV.2, fol. 6r.-v.

Ibid., IV.3, fol. 9v.

Ibid., 6 Dec. 1930, fol. 10v.

Ibid., 20 Dec. 1930, IV.3, fol. 14r.

⁷ Roger-Marx 1946a, p. 107.

⁸ As was the case with the present author; see Cogeval 1993, p. 104.



XII-75 Georges Bénard

1931 Pastel on pink paper, 40.5×40.5 cm Stamp 2, lower right Private collection, United States

Provenance: Artist's studio – JPL Fine Arts, London, 1985 – Private collection, West Redding (Connecticut).

Exhibition: London, JPL, 1985, no. 24 (col. ill.).

XII-76 Georges Bénard

1931
Pastel on paper, 63 × 50 cm
Signed and dedicated, lower left: à
Madame R. Bénard souvenir | amical |
E. Vuillard
Private collection, France

Provenance: Gift from the artist to Mme Georges Bénard, Paris, 1931 – Private collection, France.

XII-77 Georges Bénard in Front of Le Grand Teddy (preliminary sketch)

1931 Pastel on paper, 63 × 48 cm Stamp 1, lower right Current whereabouts unknown



XII-76

Provenance: Artist's studio – Amante, Paris – Sale, Palais Galliera, Paris, 17 June 1965, lot 30 (ill.) – Sale, Hôtel George V, Paris, 12 June 1969, lot 119 (ill.) – Sale, Hôtel des Ventes, Versailles (France), 2 Dec. 1973, lot 187 – Oscar Ghez collection, Geneva – Sale, Hôtel des Ventes, Bourgen-Bresse (France), 3 Dec. 1978, lot 180 (col. ill.) – Current whereabouts unknown.

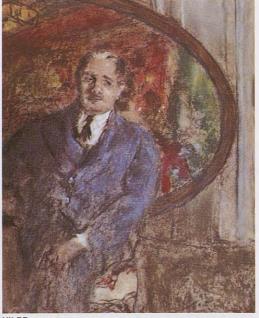
Exhibition: Paris, Galerie Beaux-Arts, 1949.

XII-78 Study for a Never Executed Portrait of Georges Bénard

1931 Pastel on paper, 41 × 41 cm Stamp 3, lower right Art market, London



XII-78



XII-77

Provenance: Artist's studio – JPL Fine Arts, subsequently Neffe-Degandt Fine Art, London.

Exhibitions: Albi, Musée Toulouse-Lautrec, 1960, no. 105 – Salzburg-London, 1991, no. 46 (col. ill.).

XII-79 Study of Georges Bénard

Pastel on paper, 24 × 25.5 cm Stamp 4, lower right Rose Art Museum, Brandeis University, Waltham (Massachusetts), 1962.144

Provenance: Artist's studio – Sale, Galerie Motte, Geneva, 12 May 1962, lot 92 – Mr and Mrs Morton Freund, New York – Gift of Mr and Mrs Morton Freund to the Rose Art Museum, Brandeis University, Waltham.



XII-79



XII-80

XII-80 Portrait of Irène Montanet

1931

Pastel on paper, dimensions unknown Signed and dedicated, lower right: à mon amie Irène | EVuillard Current whereabouts unknown

Provenance: Gift from the artist to Irène Montanet, Paris, 1931 – Current whereabouts unknown.

Description: Irène Montanet seen in three-quarters profile, sitting with her elbow propped on the arm of a beige-coloured chair in Vuillard's studio on the place Vintimille. (JS)

XII-81 Irène Montanet in Vuillard's Studio

1931

Pastel on paper, 48.5 × 65 cm Signed, lower right: *EVuillard* Art market, Paris

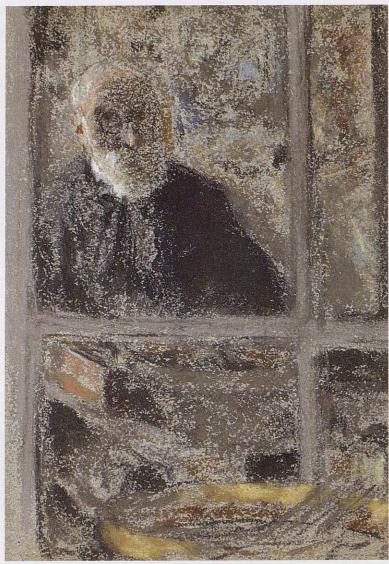
Provenance: Irène Montanet, Paris – Galerie Schmit, Paris, c. 1985.

Exhibition: Paris, Schmit, 1985, no. 60 (col. ill.).

Description: Irène Montanet dressed in a salmonpink blouse and dark skirt, posing on a stool before the fireplace in Vuillard's studio on the place Vintimille. Her left hand rests on her hip, and her head is seen in profil perdu, glancing round at the mirrored door in which her face is reflected opposite that of the painter. Sketched on the left are Vuillard's painting materials. (JS)



XII-8



XII-82

XII-82 Self-Portrait in the Mirrored Door

c. 1931 Pastel on paper, 19.5×13.5 cm Private collection

Provenance: Dr and Mme Prosper-Émile Weil, Paris – Private collection.

As in the Woodner Self-Portrait in the Dressing-Room Mirror (XI-167), Vuillard depicts himself here in the mirrored door of the last of his homes, at 6 place Vintimille. In the foreground is a bowl in which his pigments and glue were mixed. In a photograph of Juliette Weil (see ill.) – one of the few to afford us, by means of a reflection in the same mirrored door, a vague glimpse of the painter in the act of taking a photograph – the same bowl

can be seen amid the unbelievable jumble of cans on the painter's work-bench.

This pastel is one of the most intense portraits in Vuillard's entire oeuvre, the astonishment it provokes being the result of a certain discomfort on the viewer's part. Daniel Wildenstein, who knew the painter well in the 1930s, told this author that when children saw him they thought Father Christmas had come to life before their very eyes, but, he added, 'a Father Christmas who had turned nasty'.1 Often fierce towards his models, Vuillard was equally pitiless towards himself. Playing up his resemblance to a patriarch of the arts, the old master portrays himself as imprisoned, as it were, within the wooden framework of the door. He cannot conceal the fears that beset him in this evocation of his twin image. The melancholic complexity of this mirror image calls to mind a well-known text by Paul Valéry - a text still to come, but later published in



E. V., Juliette Weil, rue Vintimille, c. 1930, photograph. Private collection.

the review Verve in July 1939: 'Our face, let us remark, is as unfamiliar to us as it is to others: its conscious and voluntary modifications and expressions alone are conveyed to us. The rest comes to us only via mirrors; even then we have to learn that this image is our image. Surprise is sometimes felt on meeting a figure, at the corner of a rather dark spot... All in all, the face is a matter of distance. It gives and it receives at a distance. It is mounted on a pivoting device that displays it and orients it in an environment the disparities of which act upon the motor and sensory monster concealed in its cavern of bone. And it has its own mobility in reference to the stimulus that prevails on the instant. The gaze, that powerfully expressive attitude, the furrowing of the brow, the knitting of the eyebrows and the nostrils, the shape taken by the system of the lips, grows more pronounced; and all this wills, endures, awaits, foresees, judges, demands,

¹ Conversation with Daniel Wildenstein, April 2001. ² Paul Valéry, 'Visage', in *Verve*, nos. 5-6, July-Sept. 1939, p. 13.

XII-83 Comtesse Anna de Noailles (first version)

1931 Glue-based distemper on canvas, 110×126.5 cm Stamp 1, lower right Private collection

Provenance: Artist's studio – Private collection.

Exhibitions: Basle, Kunsthalle, 1949, no. 74 – Warsaw-Krakow, 1959, no. 28 – Paris, Orangerie, 1968 (not in cat.) – Toronto-San Francisco-Chicago, 1971-72, no. 100 (ill.) – Paris, Durand-Ruel, 1974, no. 14 (col. ill.) – Brussels, Musées Royaux, 1975, no. 46 (ill.) – Japan, travelling exhib., 1977-78, no. 49 (col. ill.) – Paris, Grand Palais, 1983, no. 86 – Florence,



1998, no. 129, p. 168 (col. ill.); Montreal, 1998, no. 196, p. 88 (col. ill.).

Bibliography: Salomon 1945, pp. 70, 75, 79 (ill.), 80-82 – Chastel 1946, pp. 94, 98 – Roger-Marx 1946a, pp. 105-106 – Salomon 1953, p. 101; 1962a, pp. 24 (ill.), 25-26, 57 – Polignac 1965, p. 138 – Roger-Marx 1968, p. 57, col. pl. 27 – Russell, exhib. cat., Toronto-San Francisco-Chicago, 1971-72, p. 57 – Cogeval 1993b, pp. 100-101, 107; exhib. cat., Montreal, 1998, p. 124.

Of Rumanian descent, Comtesse Anna de Noailles (née Princesse Anna Brancovan) was the wife of Comte Mathieu de Noailles and a well-known poet. After a pantheistic celebration of life in her first collection of poems, *Le Cœur innombrable* (1901), she was gradually overcome by a Romantic gravitas centred around objects of mourning (*Les Vivants*)



Ignacio Zuloaga, Comtesse Mathieu de Noailles, 1913, oil on canvas. Museo de Bellas Artes, Bilbao.

et les Morts, 1913). A model of modernity and a star of cosmopolitan Paris society, she was the subject of a flamboyant portrait by Ignacio Zuloaga (see ill.). In the 1920s, she was close to the Surrealists, as is evidenced by Man Ray's portrait of her (see ill.). Susceptible to



Man Ray, Anna de Noailles, 1927, photograph. Musée National d'Art Moderne, Paris.

her lyricism Maurice Barrès called her 'the tender spot of the universe'.

It was in the 'narrow alcove' of her bed that the painter sought to capture her, disregarding the endless stream of relatives and admirers who came to visit the countess, who was ill at the time (she died the following year).

On 2 May 1931, he noted in his Journal: '11 a.m. at M[adam]e de Noailles', secretary, typist, foreign lady, maid, daughter-in-law, husband'. Jacques Salomon's memoirs, along with Vuillard's Journal, enable us to eavesdrop on the many sittings required to capture the countess, a perpetually pampered child who was known to have been overflowing with life despite her illness. Vuillard visited her home almost daily, focusing on certain details and never staying longer than twenty minutes at a time. What is striking about the portrait is not so much the pose and posture of the model as the jumble of objects cluttering up the room and the legendary attention the painter brings to bear on them: the perfume bottles, hearing trumpet, lampshade and floral-pattern counterpane, all of which seem

endowed with a life of their own. We know from various sources that on one occasion when the painter was visiting, the countess remarked brusquely to her chambermaid: 'Remove that jar of vaseline, the master would be capable of painting it'.2

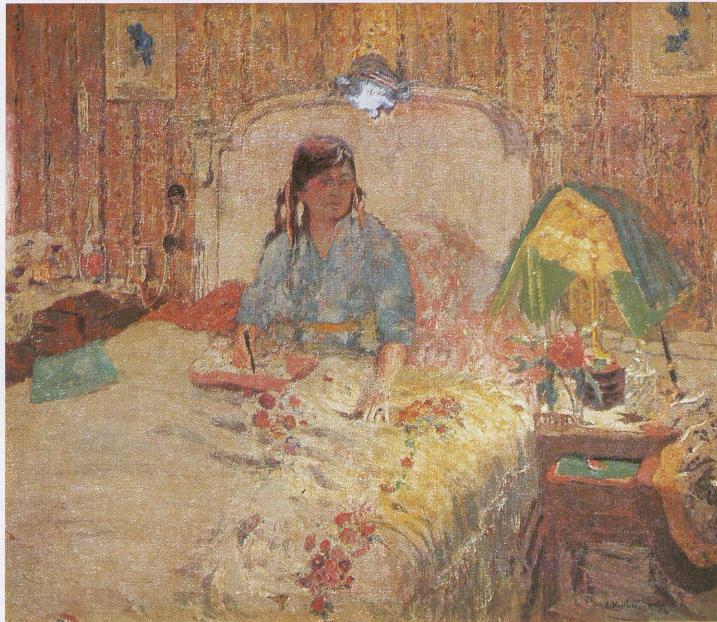
Seldom had Vuillard been quite so bold in his handling of colour contrasts, an effect still more pronounced in the second version. Here, they are the result of the unusual manner in which the electric light is diffused throughout the room by a series of coloured 'filters': the red wall in the background, the dresser with its orange drawers, the bed's bluish frame. Still more striking is the handling of the countess's face, which appears in a kind of shadowy half-light, like a veiled allusion to her melancholy state.

The painter worked on this first version of the portrait from March to June 1931. On 24 June, he voiced a certain dissatisfaction: 'question of proportions of ... M[adam]e de N; impossible to preserve while pursuing the same canvas'.3 His eccentric model paid him a visit on 4 August, by which time he had started on the second version and changed his opinion: '6 p.m.[,] visit from the countess and her lady friend; feathers hanging from the hat, child's dress; flowers and fruit in her arms; poor impression, remark justified; preference that astonishes me for the previous [version]'.4

¹ E. V., Journal, IV.3, fol. 50r. Quoted in Salomon 1945, p. 144.

³ E. V., Journal, IV.3, fol. 63r.





XII-84 Comtesse Anna de Noailles (second version)

1931; reworked in 1934-36 Glue-based distemper on canvas, 111×128 cm Signed, lower right: E. Vuillard Private collection, United States

Provenance: Artist's studio - Sam Salz, New York - Joseph Rosensaft, New York - William H. Weintraub-Quiogue, Long Island (New York) - Sale, Sotheby's, New York, 14 April 1965, lot 70 (col. ill.) - Hon. and Mrs Samuel J. Le Frak, New York - Private collection, United States.

Exhibitions: Venice, French Pavilion in the Biennale, 1934 - New York, Gallery for French Art, 1935, no. 84 - Paris, Charpentier, 1948, no. 92 - Basle, Kunsthalle, 1949, no. 76 - Cleveland-New York, 1954, p. 104 – Minneapolis, Institute of Arts, 1956.

Bibliography: Lhote 1941, p. 502 - Roger-Marx 1945c, p. 113 – Salomon 1945, pp. 70, 75-78, 79 (ill.), 80-82 - Chastel 1946, pp. 94, 98 - Roger-Marx 1949, pp. 11-15 (col. ill.) - Salomon 1953, p. 101 - Lhote 1956, p. 148 - Polignac 1965, p. 138 - Preston 1971, pp. 156, 157 (col. ill.) - Daniel 1984, pp. 246, 248, fig. 90 – Brachlianoff, exhib. cat., Lyons-Barcelona-Nantes, 1990-91, pp. 175, 189 (col. ill.), 190 - Groom 1993, p. 195.

Description: The poet is shown, fountain-pen in hand, sitting up in bed beneath a beige counterpane. Her face is lost in shadow and turned to the right, and her fadedblue peignoir is touched with pink highlights that are echoed in the cheekbones. Two orange ribbons dangle from her loose black hair, and her entire bust is rendered in half-tones. Attached to the wall behind the beige headboard is a lamp draped with a piece of blue and red striped material that lights up the top of the sitter's head, while the headboard itself stands out sharply against the brightly lit floral and striped yellow paper. The upper part of the composition is flanked by two ochre-framed paintings of blue flowers, while to either side of the bed stand a variety of everyday objects rendered in minute detail: on the left, a brown chest of drawers on which a piece of nondescript fabric, an orange-yellow frame and a bottle with a pink label can be seen; on the right, a light-topped bedside table with a lamp on it. The latter, with its yellow shade over which a green cloth has been draped, directing the light onto the edge of the bed, is the main source of light in the picture; scattered on the table-top around it are a bright pink rose, a cut-glass bottle and a piece of fabric with an orange and brown border folded over the redtrimmed green writing-tray. The lighting of these objects, combined with the play of light on the pink sheets, the beige satin counterpane decorated with varicoloured flowers and the sitter's forearm with its pearl bracelet, is the main 'subject' of the painting. A green magazine lies open on the left. (AC)

Vuillard set to work on the second version of his portrait of Anna de Noailles in June 1931. The countess then invited him back to her home on 28 February 1933, shortly before her death. He continued reworking the portrait up until 1937, having in the meantime sent it to two exhibitions: the Venice Biennale in 1934 and the Rockefeller Center Famous Women of French History show in New York in 1935 ('M[adam]e de Noailles taken

was more at home with the tepid decoctions of an worn-out post-Cubist art - or, at all events, incapable of understanding such an ironic anti-masterpiece (but who could at the time?): 'Ill-prepared for the sacrifices required by the art of portraiture, he could not resist the absurd temptations afforded by the face of a society lady or social climber, nor, above all, the sacrilegious demands of a bourgeois sitter. In this respect, the portrait of Madame



E. V., preparatory drawing for Comtesse Anna de Noailles, graphite on paper, Private collection



E. V., preparatory drawing for Comtesse Anna de Noailles, graphite on paper, 21 x 13.3 cm. Private collection.



E. V., preparatory drawing for Comtesse Anna de Noailles, graphite on paper, 17 x 11 cm. Private collection.

drawing for Comtesse

Anna de Noailles,

graphite on paper

61 x 11 5 cm

Private collection

away to America'1). Seldom seen in public in recent years, this second version strikes us as a strange foray on the master's part into 'bad painting', as though he had nothing to lose any more: the countess's backlit face is almost corpse-like, the fields of colour are punctuated by sly explosions, the tonal harmonies jar, heavy oriental fragrances render the air in the room unbreathable. The countess's 'narrow alcove' has turned into a room in an oriental brothel where death is on the prowl. Vuillard, one can't help feeling, revels in it all with barbaric joy – so much so that one wonders if he hasn't thinned his glue with vitriol. Its tastelessness - as macabre as it is enchanting – drew down upon the painting the retrospective censure of André Lhote, who

de Noailles, surrounded by flowers and wallpaper, and which passes in the eyes of too many contemporaries for a masterpiece, is in reality only an insult done by the painter to his work itself. The vulgarity of the colours, the overloading of the features, the accumulation of physiognomic details, the blinding reality of those roses and those draperies, constitute the triumph of that tastelessness whose nonsensical outbursts each of us watches over anxiously, in order to nip them in the bud'. These self-censoring mechanisms seem not to have functioned in Vuillard's case, and the violence with which he states his case is still staggering.

E. V., Journal, 6 April 1935, IV.8, fol. 39v.

André Lhote, La Peinture libérée, p. 156, Grasset, Paris 1956.



XII-85 The Boudoir with a Genoa Wall-Hanging

Pastel on paper, 24 × 29 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio – Renou et Colle, Paris - Current whereabouts unknown.

XII-86 The Boudoir with the Genoa Wall-Hanging (preliminary sketch I)

1931 Distemper on paper, mounted on cardboard, 74 × 80 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio - Private collection - Current whereabouts unknown.

Exhibitions: Berne, Kunsthalle, 1946, no. 41 - Brussels, Palais des Beaux-Arts, 1946, no. 10 - Edinburgh, Royal Scottish Academy, 1948, no. 112 - London, Wildenstein, June 1948, no. 54 - Paris, Charpentier, 1948, no. 87 - London, Marlborough, 1954, no. 76 - Vevey, Musée Jenisch, 1954, no. 201 -Japan, travelling exhib., 1977-78, no. 47 (col. ill.) - Florence, 1998, no. 131, p. 170 (col. ill.); Montreal, 1998, no. 195, p. 88 (col. ill.).

Bibliography: Salomon 1945, p. 126 (ill.) - Roger-Marx 1948c, p. 74, pl. 69 - Francastel 1955, p. 130 (col. ill.) - Salomon 1961, p. 176 (col. ill.); 1968, p. 180 (col. ill.) - Cogeval, exhib. cat., Florence, 1998, p. 199, no. 131.

Description: In a room brightly lit by two lamps diffusing a warm orange glow, a young woman in black sits surrounded by objects and furniture on the edge of an orange and yellow bed. The green base of the lamp on the left, the green leaves set round with mauve flowers in the centre foreground, the blue-green armchair further back to the right and the blue and green tones of the bedside lamp in the background heighten the dominant orange and gold effect of the light. The crimson and old-rose wallpaper seen in the mirror on the right counterbalances the green and reds on the left; the palecoloured foot-stool is brightly lit, as is one corner of the armchair, and the white marble tabletop at bottom left adds a vivid note similar to that of the flowers in the foreground. (AC)

Some commentators prefer the final version of this portrait of Madame Javal (XII-88), yet few of the painter's preliminary sketches possess quite such charm. To achieve his goal, one notices, Vuillard first of all homes in on the sitter and the objects scattered about the room;

in particular, he sets himself the task of studying the specific glow the electric lighting imparts to the scene, a subdued, almost opaque light that both organizes and infiltrates space. Freely executed and deceptively Impressionist-like in appearance, this early version of the Boudoir with the Genoa Wall-Hanging confirms Vuillard's saying: 'You begin a portrait without knowing the sitter. When you've finished, you know the sitter, but the portrait is no longer a likeness'.1

Quoted in Claude Roger-Marx, Vuillard. His Life and Work, P. Elek, London 1946a, p. 74.

XII-87

The Boudoir with the Genoa Wall-Hanging (preliminary sketch II)

Glue-based distemper on paper, $67 \times 64.5 \text{ cm}$ Stamp 1, lower right Private collection, Paris

Provenance: Fernand Javal, Paris - Private collection,

XII-88 The Boudoir with the Genoa Wall-Hanging

Oil on canvas, 88×79.5 cm Signed and dated, lower right: E Vuillard 1931 Private collection, Paris

Provenance: Fernand Javal, Paris - Private collection, Paris.

Exhibitions: Pittsburgh, Carnegie, 1937, no. 168 (ill.) - Albi, Musée Toulouse-Lautrec, 1960, no. 83 - Munich, Haus der Kunst, 1968, no. 113 (ill.) -Paris, Orangerie, 1968, no. 175 (ill.) - Paris, Bernheim-Jeune, 1973, no. 34.

Bibliography: Salomon 1953, p. 101; 1961, pp. 176, 177 (col. ill.); 1968, p. 181 (col. ill.).

Madame Fernand Javal is seen here in her apartment on the avenue Henri-Martin, in the sixteenth arrondissement of Paris. In this Boudoir Vuillard composes a 'symphony in



flowers major' - which, when you think about it, was only to be expected, since Madame Javal's husband was the owner of Houbigant perfumes. Her rococo portrait is much more successful than its spiritual predecessor, Princesse Marthe Bibesco (IX-224). Here, Vuillard went out of his way to render each flower in meticulous detail: 'start on yellow slipperwort [and] purple patch, feeling weary with no predetermined goal;2 'left-hand table[,] the sweet peas;3 'red peonies [on] right-hand side',4 etc.

As in other Vuillard's portraits, we see an opulent, congested drawing-room in which a many-panelled mirror conveniently reflects areas of space otherwise invisible to the viewer. Seldom can Vuillard have made such repeated use of the word 'harmony' in his Journal, and while some of his portraits from this period suffer from a surfeit of detail (see, for example, Comtesse Anna de Noailles, XII-84), it is the profound unity of gaze and conception that strikes us here. Madame Javal is 'at one' with her drawing-room, where each object celebrates her presence.

On 20 October 1931, Vuillard confessed to a want of inspiration that throws a great deal of light on his methods of work: '20 October[,] return to M[adam]e Javal's[,] bewildered[,] cannot recover any [of the] idea[s] that excited me lately concerning the colour harmonies (the Bonnard in the dining-room at Les Clayes[,] which popped up in my mind again); scarcely [know] where the effect comes from. [W] ork as best I can on [the] general harmony; fatigue; leave [at] four'.5 At a

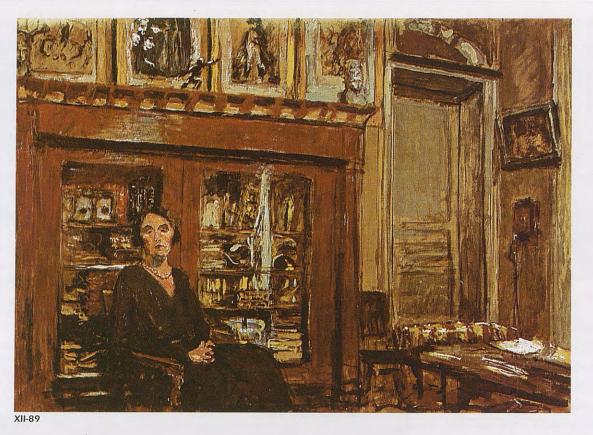
time of his life when his friend's opinion on his work meant a lot to him, the allusion to Bonnard's superb Toilette with Red and Yellow Bouquet (see ill.) is most enlightening. Given pride of place in the drawing-room of the Hessel's château, this marvellous painting appears to absorb light from outside and reconstruct it as a smooth, even surface; it also features a



Pierre Bonnard, Toilette with Red and 'ellow Bouquet, 913, oil on canvas he Museum of Fine rts, Houston.

mirror that opens up surprising depths of field. The following day, Vuillard cheered up: 'find a new seam; minute transcription[,] execution [and] analysis of the details of the Genoa-print fabric tackled frankly; back on my feet with the possibility of an end in sight'.6 By the end of the year, the painting was nearing completion: 'Javal sitting, red harmony around the face, effect at top left, have difficulty imagining a long time, stave off hunger by daubing away in a haphazard fashion, gamble on the fortunate but hazardous encounter'.7

- Ironically, Paul Sérusier's father was the manager of Houbigant perfumes, at the time his son and Vuillard were at Lycée Condorcet, in Chassé 1960, p.9
- ² E. V., Journal, 11 May 1931, IV.3, fol. 52r.
- ³ Ibid., 29 May 1931, fol. 56r.
- 4 Ibid., 4 June 1931, fol. 57v.
- ⁵ Ibid., 20 Oct. 1931, IV.4, fol. 26r.
- 6 Ibid., 21 Oct. 1931, IV.4, fol. 26r.
- Ibid., 2 Dec. 1931, fol. 41v.



XII-89 Madame Léon A. Gaboriaud (preliminary sketch)

1931-32 Glue-based distemper on paper, mounted on canvas, 93×132 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio – Joseph Rosen Foundation, New York – Sale, Sotheby's, New York, 21 May 1975, lot 115 (col. ill.) – Private collection, New York – Sale, Christie's, New York, 7 Nov. 1995, lot 31 (col. ill.) – Current whereabouts unknown.

XII-90 Madame Léon A. Gaboriaud

1931-32 Glue-based distemper on canvas, 95 × 129 cm Signed, lower right: *E Vuillard* Wadsworth Atheneum, Hartford (Connecticut), 1953.216

Provenance: Commissioned from the artist by Léon-Abel Gaboriaud, Paris, 1931, 50,000 F – Galerie Renou, Paris – Lefevre, London, 1950 – Purchased using the Summer Fund by the Wadsworth Atheneum, Hartford, 1953.

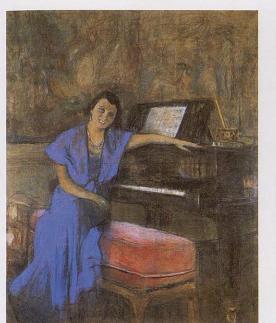
Exhibition: Paris, Musée des Arts Décoratifs, 1938, no. 204 [*Madame G.*, c. 1932].

Bibliography: Wadsworth Atheneum Annual Report, 1953, p. 16, fig. 2 – Wadsworth Atheneum Bulletin, Jan. 1954, p. 1 (ill.) – Illustrated London News 224,

no. 6004, 15 May 1954, p. 802 (ill.) – *The Connoisseur* 133, no. 538, June 1954, p. 293.

Description: The sitter is seated in a mahogany chair in an austere, Empire-style interior. She is wearing a black dress and a pearl necklace around her brightpink neckline, and her face is fully lit. Behind her is a bookcase filled with books bound in red and green, and, on the right, a desk covered with papers. (JS)





XII-91

XII-91 Simone Berriau (preliminary sketch)

1932
Pastel on paper, mounted on canvas,
138 × 113 cm
Stamp 2, lower right
Current whereabouts unknown

Provenance: Artist's studio – Private collection, Paris – Sale, Hôtel Drouot, Paris, 24 Nov. 1987, lot 25 (col. ill.) – Sale, Sotheby's, London, 27 June 1989, lot 39 (col. ill.) – Sale, Drouot-Montaigne, Paris, 11 Oct. 1989, lot 100 (col. ill.) – Sale, Hôtel Drouot, Paris, 17 June 1990, lot 10 (col. ill.) – Sale, Drouot-Montaigne, Paris, 12 June 1995, lot 5 (col. ill.) – Sale, Drouot-Montaigne, Paris, 24 Nov. 1998, lot 60 (col. ill.), bought in – Current whereabouts unknown.

Exhibitions: Munich, Kunstverein, 1959, no. 62 – Asnières, Centre Administratif, 1966, no. 7.

Description: Madame Berriau in a cobalt-blue dress, sitting with her legs crossed on a red velvet pianostool. Her left arm is stretched over the top of the piano, and she has a smiling, relaxed expression on her face. On the green wall, a tapestry covering the upper part of the painting. The rendering of the firelit hearth reflected in the side of the piano is less detailed than in the final version (XII-92). (AC)



XII-92

XII-92 Simone Berriau

1932; reworked in 1934, 1936 Glue-based distemper on canvas, 138 × 115 cm Signed, lower right: *E Vuillard* Current whereabouts unknown

Provenance: Simone Berriau, Paris – Private collection, Paris – William R. Acquavella, New York – Current whereabouts unknown.

Exhibition: Paris, Musée des Arts Décoratifs, 1938, no. 208 [*Madame Simone Berriau*, 1934].

Bibliography: Chastel 1946, p. 96 – Roger-Marx 1946a, pp. 107, 192; 1946c, p. 370 (ill.).

Description: The sitter's deep-blue dress harmonises boldly with the crimson velvet piano-stool. Equally astonishing is the reflection on the piano's lacquered black surface of a distant fireplace somewhere out of frame. Hanging on the wall in the background is a tapestry rendered in great detail, and, beneath this on the left, an area of sea-green wainscotting in front of which stands a broadly executed music cabinet. Standing on top of the piano slightly to the right of centre are two photographs: one of a hooded figure and one of Maurice Maeterlinck, whose Mélisande Simone Berriau was playing in at the time at the Opéra-Comique. Despite the aggressiveness of the individual tones, the overall effect of the painting is one of great harmony. (JS)

Simone Berriau was certainly one of the most interesting people Vuillard met in the 1930s. At the time of her portrait, she was

offered her the role of Mélisande at the Opéra-Comique. The presence of the inscribed Maeterlinck portrait on the Bechstein piano is a transparent allusion to Vuillard's favourite Debussy opera, to which he had earlier paid tribute in 1912 in a stageset for the Théâtre des Champs-Élysées. The contrast between the blue robe and the Tyrian-pink piano-stool is very striking, though many critics disliked it. At the Pavillon de Marsan retrospective in 1938, Marguerite Rebatet noted: 'in this fine retrospective, it is is hard to explain the presence of some distinctly inferior paintings. Such as the portrait of Madame Simone Berrion [sic] where an overly sharp blue is in conflict with an overly vivid pink'.1 As in his depiction of Thadée Natanson's home (see In Front of the Tapestry, VI-48), Vuillard goes out of his way to render in detail the eighteenth-century Gobelin tapestry adorning the wall in the background. But here, the piano creates a distance between the sitter and the background. Simone Berriau was close to Sacha Guitry and Jean Cocteau and was embarking on a film career at the time (she performed in Autant-Lara's Ciboulette and Max Ophüls' Divine). The better part of her life, however, was bound up with the running of the Théâtre Antoine, where she championed young talent, including actors such as François Perrier and Pierre Brasseur, or dramatists like Jean-Paul Sartre, whose Les Mains sales and Le Diable et le Bon Dieu she staged. An exceptionally gifted and wellinformed woman of the theatre, she was close to Harold Pinter, Peter Brook, Camus and others, and was for her beloved Théâtre Antoine what Louis Jouvet was for the

an opera singer and had been taken up by Arturo Toscanini and Albert Wolf, who

¹ M. Rebatet, 'Une exposition Vuillard au Pavillon de Marsan', *Le Dessin*, no. 10, April 1938, p. 561.



XII-93 Madame Lecomte and Her Daughter, Germaine

1932-33 Oil on canvas, 115 × 142 cm Signed, lower right: *E Vuillard* Private collection, Paris

Provenance: Commissioned from the artist by René Lecomte, Paris, 50,000 F – Private collection, Paris.

Juliette Lecomte was the daughter of the industrialist Auguste Pellerin, a friend of Matisse (the latter's portrait of him is one of the classic early works of the twentieth century) and a long-standing collector of Cézanne. In 1914, she had married René Lecomte, who became the administrator of

the Pellerin margarine factories. The sittings at the Lecomte's home in Neuilly-sur-Seine extended over the better part of a year, from May 1932 to July 1933. Vuillard has placed the mother and daughter in a drawing-room decorated with a Coromandel screen. On the wall is a *Montagne Sainte-Victoire* and *The Struggle of Love* by Cézanne, today at the Musée d'Orsay as the result of the Pellerin



E. V., preparatory drawing for *Madame Lecomte and Her Daughter Germaine*, graphite on paper, 18 x 11.1 cm. Private collection

bequest; behind Madame Lecomte's head is a third Cézanne, *Two Vases of Flowers.*⁴

The smoothness of oil heightens the meticulously rendered details. This is notably true of the lilacs in the background, which were in season in late May when the picture was begun. The dating is also confirmed by a further detail: Germaine is holding a book, for in 1932 she was sixteen and was studying for the first part of her baccalauréat. 5 On 16 January 1933, Vuillard noted in his Journal: 'Send lilacs to Neuilly'.6 His concern for detail, in other words, obliges the painter to organize the most objectively verifiable reality within the limits of the painting - even cobbling it together from preparatory drawings if need be (see ill.). The result is a double portrait distinctly reminiscent of Degas, especially The Bellelli Family,7 a painting Vuillard particularly



E. V., preparatory drawing for *Madame Lecomte and Her Daughter Germaine*, graphite on paper, 10.4 x 16 cm. Private collection.

admired. Though inclined to keep his psychological insights to himself, the artist nevertheless remarked on the 'young daughter's uneasy glances' (6 February 1933). We sense the difficult character of Madame Lecomte and the resigned melancholy of her daughter, who appears to comfort herself by stroking her dog; a few years later, she was to become a famous *couturière*.

- Henri Matisse, *Auguste Pellerin II*, 1917, oil on canvas, 150.2 × 96.2 cm. Centre Georges Pompidou, Musée National d'Art Moderne, Paris.
- ² Paul Cézanne, *The Montagne Sainte-Victoire*, c. 1890, oil on canvas, 62 × 92 cm, Musée d'Orsay, Paris.
- ³ Paul Cézanne, *The Struggle of Love*, c. 1879-80, oil on canvas, 42 × 55 cm, priv. coll.
- ⁴ Paul Cézanne, *The Two Vases of Flowers*, c. 1877, oil on canvas, 54 × 44 cm, priv. coll.
- ⁵ The author is indebted for this detail to the kind collaboration of the sitter's son.
- ⁶ E. V., Journal, II.6, fol. 29v
- ⁷ Edgar Degas, *The Bellelli Family*, 1858-67, oil on canvas, 200 × 250 cm, Musée d'Orsay, Paris.
- 8 E. V., Journal, IV.6, fol. 34r.

Private collection

XII-94 Perfect Agreement (preliminary sketch)

1932-33 Pastel on grey paper, 25×32.5 cm Stamp 4, lower right

Provenance: Artist's studio – Private collection.

XII-95 Perfect Agreement

1932-33 Oil on canvas, 75 × 90 cm Signed, lower right: *E Vuillard* Private collection

Provenance: Commissioned from the artist by Mme A. Gillou, Paris, 28 Feb. 1932, 50,000 F – Mme R.



XII-94

Fenwick, Paris – Fenwick sale, Palais Galliera, Paris, 3 Dec. 1964, lot 30 (col. ill.) – Knoedler, New York – Private collection.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 202 [*L'Accord parfait*, c. 1931] – Paris, Charpentier, 1948, no. 83bis – Toronto-San Francisco-Chicago, 1971-72, no. 91 – New York, Knoedler, 1972, no. 17; 1973, no. 14.

Bibliography: Roger-Marx 1946a, p. 81 – Salomon 1953, pp. 98, 101; 1961, p. 174 (ill.) – Roger-Marx 1968, p. 56 – Salomon 1968, p. 178 (ill.) – Daniel 1984, p. 317, fig. 109 – Makarius 1989, pp. 85, 86 (col. ill.).

Vuillard first met the alluring Madame Gillou on one of his holidays in Normandy in 1912. The earliest mention of this painting in the artist's Journal dates from 28 February 1932: 'go to dinner at the Couteau's[,] av[enue] d'Orléans; [C]o[olus], Laroche, Gillou and myself ... proposition [for a]

painting [from] Gillou'. The composition of Perfect Agreement kept the painter busy from May to July of that same year. On 28 May, he noted: '3rd sitting at M[adam]e Gillou's; on my own to begin with, study; better grasp of the light effect but not yet of the coloured effect'.2 Vuillard's Journal had already mentioned in passing the acclaimed musician Reynaldo Hahn (1874-1947), a friend of Proust's and the composer of Chansons grises that sent latter-day Madame Verdurins into a swoon: 'Marcelle [Aron,] plays with Reynaldo'.3 As for Madame Gillou, Jacques Salomon has given us an amusing sketch of her: 'She was feared for her wit and her bluntness of speech. She was proud of the collection of paintings that Hessel had sold to her. The Corots, the Renoirs, the Forains crowded together on the walls, each work "assassinated" by a spotlight'.4 All Vuillard's talent and humour, but also, alas, his ageing painter's conservatism, are unleashed in this subtle picture. Salomon is right to see in it 'a certain je-ne-sais-quoi reminiscent of Molière': one might almost be watching Act III of Les Femmes savantes, in which Armande and Philaminte quiver with admiration at Trissotin's doggerel: 'Ah, que ce quoi qu'on die est d'un goût admirable!'

- ¹ E. V., Journal, IV.5, fols. 8v.-9r.
- ² Ibid., fol. 33r.
- ³ Ibid., 21 Oct. 1927, III.(S).G, fol. 41r.
- 4 Salomon 1968, p. 178.



XII-95



(11-96

XII-96 Game of Cards at Villa Endymion, Cannes

1932

Pastel on paper, 32.4 × 25.1 cm Signed, lower right: *E Vuillard* Current whereabouts unknown

Provenance: Simone Berriau, Paris – Eva Susan Stern, London – Sale, Christie's, New York, 15 Nov. 1989, lot 24 (col. ill.) – Current whereabouts unknown.

XII-97 The Window at Cannes

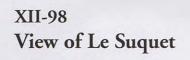
1932-33

Pastel on paper, 31 × 17 cm Signed, lower right: *E Vuillard* Private collection, Great Britain

Provenance: Artist's studio – Private collection – Galerie Bellier, Paris, 1973 – I. S. Ivanovic, London, c. 1988 – Private collection, Great Britain.

Exhibition: Paris, Musée des Arts Décoratifs, 1938, no. 247.

Description: A narrow view of the promenade and port of Cannes, framed by a half-open window. The green and ochre gardens are outlined in graphite; between the blue of the sky and the blue of the sea can be seen the red mass of the pier. (JS)



1932-33 Pastel on paper, 32.5 × 49 cm Stamp 3, lower right Art market, Paris

Provenance: Artist's studio – O'Hana, London – Sale, Galerie Motte, Geneva, 10 Nov. 1962, lot 225 – Sale, Sotheby's, London, 11 Dec. 1963, lot 33 (ill.) – Sale, Sotheby's, New York, 18 Nov. 1964, lot 14 (ill.) – Galerie Berès, Paris.

Bibliography: Salomon 1945, p. 99.

Description: Beyond the window railing can be seen the promenade and yellow casino of Cannes and the red rooftops of Le Suquet. Graphite drawing heightened with pastel on grey paper. (JS)



XII-99

XII-99 Palm Trees at Cannes

Pastel on paper, 34.5 × 27.5 cm Signed, lower right: *E. V.* Private collection

Provenance: Artist's studio - Private collection.

Exhibition: Paris, Galerie de Paris, 1961, no. 96.

For a change of air, Vuillard went down to the Côte d'Azur with his friends the Hessels from 23 December 1932 to 5 January 1933. He stayed at the villa Endymion ('interior of the house, the antique torso ... read Nietzsche [by?] Lou Salomé'.'). He went to contemplate the view of Cannes again ('tired coming back[,] stairs, knees ache'2). On Tuesday 3 January, he added: 'lovely weather, sunlight on the orange-trees, blue[,] try [to] do something [with] large palm-trees'.³

¹ E. V., Journal, IV.6, fol. 23r.-v.

² Ibid., 2 Jan. 1933, fol. 26r. ³ Ibid., fol. 26v.

XII-100 Vuillard's House at Cuiseaux

Pastel on paper, 25 × 32 cm Stamp 3, lower right Current whereabouts unknown



II-100

Provenance: Artist's studio – Current whereabouts unknown.

Description: A house lit from behind, with an overhanging tiled roof that catches the light and reflects it back onto the façade. The windows on the left side of the house have blue shutters; the tree and kitchen garden are green. (AC)

XII-101 Garden Path in the South of France

1932-33
Pastel on paper, 32.5 × 24.5 cm
Legion of Honor, The Fine Arts
Museums of San Francisco,
San Francisco (California), AFGA,
Acc. no. 1965.31

Provenance: Artist's studio – Private collection – Wildenstein, New York – Fred Hellman, New York – Frederick. J. Hellman bequest to the California Palace of the Legion of Honor, San Francisco, 1965.

Exhibition: Paris, Charpentier, 1948, no. 162bis.

Description: A massive tree spreading its thick boughs and ragged foliage across a pure blue sky. At its foot is a sandy, yellow path disappearing into shadow on the left. Greenery and the distant red of a Provençal house in the background. (JS)



XII-10

XII-98



XII-102

XII-102 Miche Marchand

1933
Pastel on canvas, 23 × 23 cm
Signed and dedicated, lower right:
A Miche Marchand | bien affectueusement |
E. Vuillard
Current whereabouts unknown

Provenance: Léopold Marchand, Paris – O'Hana, London, c. 1957 – Dame Rebecca West, D.B.E., Great Britain – Sale, Christie's, London, 28 June 1983, lot 120 (ill.) – Current whereabouts unknown.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 252 [*Madame Léopold Marchand*, c. 1935] – London, O'Hana, 1957 (not in cat.).

XII-103 Miche Marchand Visiting, Place Vintimille

c. 1933 Pastel on paper, 32.5 × 25 cm Stamp 5, lower right Art market, Australia

Provenance: Artist's studio – Private collection – Sale, Sotheby's, New York, 18 Oct. 1984, lot 7 (ill.) – JPL Fine Arts, London – Tolarno Galleries, Melbourne, 1985

Exhibition: Melbourne-Sydney, 1985, no. 34.

Description: A young woman seen against the light, wearing a dark-green coat with a grey fur collar. She sits in a rocking-chair, leaning slightly forward, in front of the studio window overlooking the place Vintimille. Several houses can be seen across the square. (JS)



XII-103

XII-104 Woman beneath a Lamp, Rue de Naples

1933 Glue-based distemper on canvas, 80 × 85 cm Stamp 1, lower right Private collection

Provenance: Artist's studio – Private collection.

Exhibitions: Hamburg-Frankfurt-Zurich, 1964, no. 80 (col. ill.) – Munich, Haus der Kunst, 1968, no. 134 (ill.) – Japan, travelling exhib., 1977-78, no. 45 (col. ill.) – Lyons-Barcelona-Nantes, 1990-91, no. 161, p. 96 (col. ill.).

Bibliography: Salomon 1968, p. 185 (col. ill.).

Description: A fragment of XII-105 with the portrait of Madame Léopold Marchand resting her elbow on a mahogany table bearing a blue porcelain lamp with a yellow shade trimmed with deep red. The right-hand side of the composition is bathed in yellow light. At the centre is a small pastel by Vuillard on a presentation stand; on the left, a grey fireplace beneath a large mirror in which objects on the mantelpiece stand out against a shadowy reflection of the far end of the room. (AC)



XII-104



XII-105

XII-105 Evening in the Drawing-Room, Rue de Naples

1933

Glue-based distemper on paper, mounted on canvas, 100×136.5 cm
Signed, lower right: *E. Vuillard*National Gallery of Art, Washington
D.C., Chester Dale Collection,
1963.10.230

Provenance: Commissioned from the artist by Léopold Marchand, Paris – Galerie Bellier, Paris, 1959 – Chester Dale, New York – Chester Dale bequest to the National Gallery of Art, Washington D.C., 1963.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 201 [Trois femmes dont deux assises et une debout autour d'un guéridon, éclairées par une lampe à abat-

jour jaune, 1931] – Paris, Carré, 1942, no. 12 – Edinburgh, Royal Scottish Academy, 1948, no. 115 – London, Wildenstein, June 1948, no. 57 – Paris, Charpentier, 1948, no. 94 – London, Marlborough, 1954, no. 79 (ill.) – New York, Coliseum, 1959, no. 16 (ill.).

Bibliography: Chastel 1946, p. 98 – Roger-Marx 1946a, p. 103 (ill.) – Chastel 1948, col. pl. 16 – Roger-Marx 1948c, pl. 68 – *Apollo* 48, July 1948, p. 1 (ill.) – Chastel 1954, p. 53 (col. ill.) – *The Studio* 148, no. 737, August 1954, p. 57 (ill.) – Preston 1971, pp. 154, 155 (col. ill.) – Walker 1975, no. 893 (col. ill.) – Washington D.C., National Gallery of Art, 1975, p. 371 (ill.) – Thomson 1988, pp. 93, 98, 110, 131, col. pl. 90 – Brachlianoff, exhib. cat., Lyons-Barcelona-Nantes, 1990-91, pp. 97 (col. ill.), 173.

Description: Three women around a pedestal table draped with a red cloth bearing a lamp fashioned from an Oriental vase tinged with green-and-mauve and crowned by a pleated lampshade edged with purple. On the left is Madame Léopold Marchand in a black coat and hat veil, seated in an armchair in front of the fire-

place and resting an elbow on the table; seated on the right is Madame Hessel in a dark blouse trimmed with white, with her hand held before her mouth; and standing in the centre is a young girl, her face rendered in muted tones and the gold buttons of her red dress gleaming in the lamplight, which also casts green and mauve accents on the tea-tray on the table. On the mantelpiece are two Egyptian statuettes in glass cases; the taller of the two is reflected in the fireplace mirror along with a chandelier and a dark curtain or wall-hanging in the background. Lining the shadowy yellow-and-ochre wall are several small Renoirs, Maillol's Women Wrestlers and, in the top right corner, a Bonnard in pink and brown. There are also other paintings, as well as a Buddhist statuette expressing, as it were, the luminous tranquillity of this bourgeois scene. The broad brushwork of the faces, garments and hands comes as something of a surprise in what appears to be a highly detailed composition, but its function is to establish tonal values, warm and cold hues, with all the sureness of touch required by the glue-base medium. (AC)

Vuillard had known Miche Marchand – or Miche Savoir as she was then – at least since

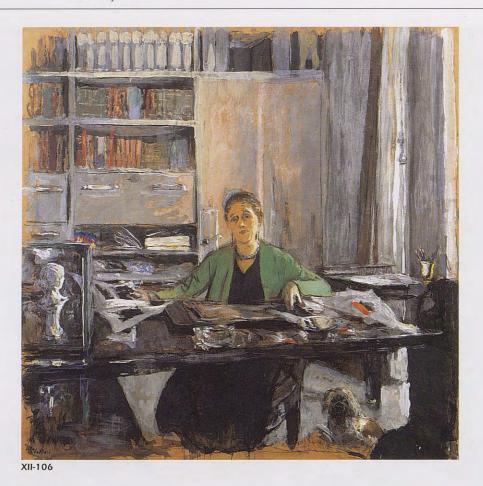
1910, when he had painted her as a young woman (Portrait of Miche Savoir, IX-161) and in Le Grand Teddy of 1917-19 (X-225). As for Lulu Hessel, he was keeping track of her almost daily by the mid-Thirties. This triple portrait – a consummate conversation piece - bears witness to the months during which the child gradually blossomed into a young girl. On closer inspection, one is struck by the strange atmosphere of the scene: none of the figures is speaking, Lulu gazes into empty space and Lucy has placed her hand over her mouth. Unlike that of the painting made for Madame Gillou, Perfect Agreement (XII-95), the harmony here seems forced. On 6 March 1933, Vuillard noted: 'picture of Miche [and] of Lucy[,] Miche's face bungled, reasons[:] phenomenon of diminished lucidity brought about by the construction of the face. [W]hat is this striving after accuracy[,] truth [to life?]; how presumptuous when it conflicts with bonhomie (drawing of mother's face[,] compare with Degas)[,] botched work[,] make a mess of Miche's face, sense of correctness[,] not in the feeling [expressed] but in the mapping of an abstract pose[,] not given to everyone'. The Bonnard in the background was one of the prize pieces in Jos Hessel's collection: The Cof-



Pierre Bonnard, *The Coffee Service*, 1909 oil on canvas. Ny Carlsberg Glyptotek, Copenhagen.

fee Service (or At Les Grand-Lemps) of 1909 (see ill.). The Egyptian figurine is the same one we see in the portrait of Germaine Tartière (XI-247). Vuillard worked on Evening in the Drawing-Room for almost a full year, from 25 January to 13 December 1933. The picture conveys a remarkable air of middle-class ennui and is obviously related to Vuillard's enduring fascination with the mysteries of the twilight hour.

¹ E. V., Journal, IV.6, fol. 40v.



XII-106

Jeanne Lanvin
(preliminary sketch)

1933

Glue-based distemper on paper, mounted on canvas, 123 × 136 cm Signed, lower left: *E Vuillard* Private collection, Paris

Provenance: Jeanne Lanvin, Paris – Private collection, Paris.

Exhibition: Paris, Palais Galliera, 1957, no. 212.

Bibliography: Salomon 1961, p. 170 (col. ill.); 1962b, p. 41 (col. ill.) – *CdA*, no. 138, August 1963, p. 63 (ill.) – Salomon 1968, p. 172 (col. ill.).

XII-107 Jeanne Lanvin

1933 Glue-based distemper on canvas, 124.5 × 136.5 cm Signed, lower left: *E. Vuillard* **Musée d'Orsay, Paris**, R.F. 1977-399 Provenance: Commissioned from the artist by Jeanne Lanvin, Paris; Comtesse Jean de Polignac – Polignac bequest to the Musée National d'Art Moderne, Paris, 1958; transferred to Musée du Louvre (Palais de Tokyo), Paris, 1977; transferred to the Musée d'Orsay, Paris, 1986; exhibited in the collections of the Musée National d'Art Moderne, Centre Pompidou, 1998-2000.

Exhibitions: Paris, Charpentier, 1948, no. 100 – Paris, Musée du Costume, 1965-66.

Bibliography: Roulhac 1938, p. 49 (ill.) – Salomon 1945, pp. 83, 135 – Roger-Marx 1946a, p. 107 – Salomon 1953, p. 100 – Dorival 1959, p. 37 – Polignac 1965, p. 70 (ill.) – Salomon 1968, p. 28 – Compin, Roquebert 1986, p. 284 (ill.) – Thomson 1988, pp. 142, 146, pl. 132 – Rosenblum 1989, p. 612 (col. ill.) – Compin, Lacambre, Roquebert 1990, pp. 480, 481 (ill.) – Brachlianoff, exhib. cat., Lyons-Barcelona-Nantes, 1990-91, pp. 175 (ill.), 178 – Paris, Orsay, 1992 p. 19 (col. ill.) – Cogeval 1993b, p. 100.

Description: Full-face view of Jeanne Lanvin in a green blouse, sitting at her desk in her office at 22 rue du faubourg Saint-Honoré. The wall behind her is lined with grey shelves and compartments filled with books, folders and swatches of bright fabric. She is leafing through an album illustrated with large plates; her expression is solemn, her complexion matt, and the light coming from a window on the right strikes the side of her face and the comb in her hair. On the lacquer-like surface of the black table are one or two glass inkwells,

with, on the far left, the sculpted head of a young woman in a glass case lit with a green reflection, and, on the right, several scraps of grey fabric and red ribbon. Still further to the right, in front of the brown, half-open curtains, is a table bearing a gilt tumbler filled with pencils. (AC)

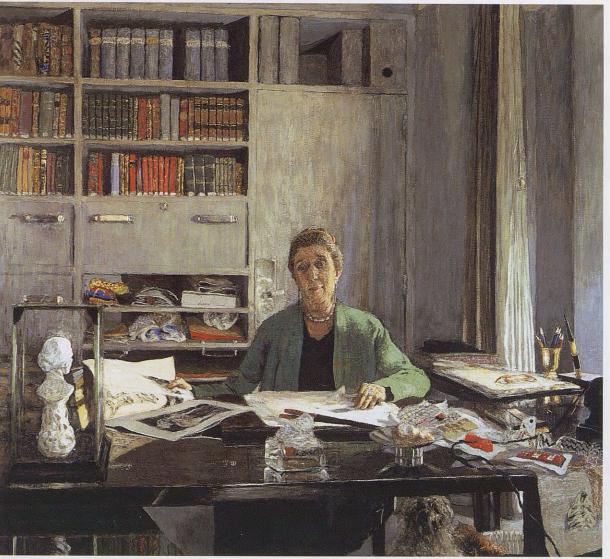
Jeanne Lanvin was not only one of Europe's most renowned couturiers; she also embodied, alongside Chanel, Worth and Schiaparelli, something of the spirit of the 1920s. In 1927, she was the first fashion designer to launch a perfume under her own trademark – Arpège – for which the advertising slogan, 'The perfume which brings to woman what music brings to life', was coined by her musical daughter, Marguerite di Pietro (soon to become Marie-Blanche de Polignac – see ill.). In fact, the silhouettes of mother and daughter wearing ballroom gowns inspired the stylized figures in the Lanvin logo. In her youth, Jeanne Lanvin lived briefly in the same build-



Jeanne Lanvin and her daughter Marie-Blanche at la Bastide du Roy, anonymous photograph. Salomon archive:

ing in the rue du Marché Saint-Honoré as Vuillard. Years later their paths crossed again, perhaps thanks to the many connections between the Polignac and Bibesco circles, or

perhaps simply because Yvonne Printemps wore Lanvin clothes on and off stage. Like Vuillard, Jeanne Lanvin had risen in the world; she had worked her way up from being a humble dressmaker's apprentice to running a leading fashion-house and having a daughter married to a prince – a modern fairy tale, as it were. Initially a designer of hats, she had then specialised in children's wear; meanwhile, the dresses she made for her daughter were so successful that she began to design clothes for ladies in high society. Her garments had a more traditional and aristocratic look than those of Chanel, who catered chiefly to the 'modern woman', or Madeleine Vionnet, a pioneer of the Art Deco style. Lanvin was fond of saying that a couturier had to take care 'not to become too practical and prosaic'.2 In close touch with the avant-garde art scene, she designed the costumes for the Swedish Ballet's performance of Debussy's



XII-10

'dance-poem' Jeux, for which Bonnard painted the sets in 1921. A keen visitor to museums, she built up a collection of Impressionist paintings in the Twenties.

This portrait was painted in a relatively short span of time, between May and November



E. V., preparatory drawing for Jeanne Lanvin, graphite on Private collection.

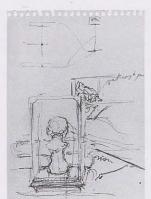
1933 (see ill.). On May 30, Vuillard reported in his Journal: 'first sitting at M[adam]e Lanvin's ... effect of green on grey, the tall model, the black, the fabrics, the street; make up my mind fairly quickly; women working, childhood memories'.3 This last remark is



E. V., preparatory drawing for Jeanne Lanvin, graphite on rivate collection



E. V., preparatory drawing for Jeanne Lanvin, graphite on paper, 18 x 11 cm (detail). Private collection.



E. V., preparatory drawing for Jeanne Lanvin, graphite on paper, 18 x 11 cm. Private collection.

clearly an allusion to the artist's memories of. his childhood spent observing the women toiling in his mother's dress-making studio. In the end, however, he opted for a formal portrait of the progressive manager in her office in the Lanvin building at 22 rue du Faubourg Saint-Honoré in the eighth arrondissement of Paris (the Lanvin fashion house employed some 800 staff at the time). Vuillard gives us a distinctly more frontal view of the sitter than he does in his earlier portrait of her daughter (XII-55). Instead of playing on effects of sharply receding depth in the Neuilly drawing-room, he positions Jeanne Lanvin in the foreground, where 'she appears to be delighted'4 at the viewer's intrusion, as if she had been pleasantly caught by surprise at her desk. Behind her, the books - selections of patterns and French and foreign order



E. V., preparatory drawing for Jeanne Lanvin, graphite on paper, 11 x 18 cm. Private collection

books, as a drawing suggests (see ill.) - on the shelves of her 'library of fabrics' are carefully aligned with a fastidiousness worthy of Vuillard's manic tidiness. In the open drawers swatches of material are rendered in lavish detail, even down to the coloured threads that appear to 'run' or 'bleed' like so many prefigurations of Action Painting. The problem

of showing these drawers in foreshortened perspective seems to have preyed on Vuillard's mind: 'measure the drawers, have trouble visualising them, a matter of perspective, was I right?"5 The workaday grey metal shelves and the sober, rugged Art Deco style (which he would later elaborate on in his portrait of Charles Malégarie – see XII-144) particularly intrigued him: 'work the Lanvin grey, severity, truths'.6

The scene is lit from the right, giving the sitter an added air of nobility, if any were needed. On the Printz desk is a glass-encased bust of Marie-Blanche de Polignac by the sculptor Louise Ochsé⁷ (another of whose works, incidentally, adorned the Château des Clayes). The portrait's overall harmony lies in the monochrome greys; indeed, the only notes of bright colour in this particularly inspired painting are the spines of the books and the swatches of fabric in the bookcase. It was most likely apropos of this portrait that Bonnard is said to have quipped somewhat acidly to Vuillard: 'look here, mon vieux, what you're doing is jewelry-work!'8 (This anecdote should probably be taken with a pinch of salt, for Jacques Salomon, who relates it, tended to get muddled about Madame de Noailles, Madame de Polignac and Madame Lanvin.)

Salomon 1961, p. 170; 1968, p. 172. ² Cited by Élisabeth Barillé in Lanvin, Assouline, Paris 1997, p.

³ E. V., Journal, IV.6, fol. 67v.

4 Ibid., 3 July 1933, IV.6, fol. 74v.

⁵ Ibid., 29 July 1933, IV.6, fol. 78v. 6 Ibid., 13 Oct. 1933, IV.7, fol. 1v.-2r.

7 Our thanks to Odile Fraigneau, public relations manager at Lanvin, for this information

8 Salomon 1945, p. 83.



XII-108 Thérèse Dorny

1933 Glue-based distemper on paper, mounted on canvas, 140×95 cm Stamp 1, lower right Private collection, France

Provenance: Artist's studio - Galerie Georges Maratier, Paris - Jérôme Ottoz, Paris, 1959 - Private collection, France.

Exhibitions: Edinburgh, Royal Scottish Academy, 1948, no. 120 - London, Wildenstein, June 1948, no. 62 - Paris, Charpentier, 1948, no. 103 - Basle, Kunsthalle, 1949, no. 228 - Munich, Kunstverein, 1959, no. 67.

Bibliography: Roger-Marx 1946c, p. 372, fig. 11 - Fayard 1958, p. 431 (ill.).

Description: Portrait of the actress Thérèse Dorny in a white dress with a blue floral pattern, posing in Vuillard's studio in the place Vintimille, with her back to the jamb of a double-door glazed with mirrors. The door's left-hand panel is ajar, casting a faint shadow on her and affording a glimpse of a room with yellow walls in the background. The panes of the right-hand panel reflect the opposite end of the room she stands in, in particular the white surface of a blank canvas on an easel. In the foreground, various pieces of furniture are outlined to left and right. A roughly sketched composition, save for the face, which is worked in some detail. (IS)

XII-109 Sketch of the Actress Thérèse **Dorny** (recto and verso)

Pastel on paper, 57.5 × 43.5 cm Stamp 1, lower right Destroyed

Provenance: Artist's studio – Alphonse Bellier, Paris - Galerie Bellier, Paris; destroyed in a fire, August



XII-110 Thérèse Dorny Seated

Pastel on paper, 32 × 24 cm Current whereabouts unknown

Provenance: A. Dunoyer de Segonzac, Paris - Current whereabouts unknown.

Description: Faint touches of pastel on a sheet of paper coated with brown, glue-based distemper. (JS)





XII-109v

1510



XII-111



XII-112

XII-111 Thérèse Dorny in the Artist's Studio, Place Vintimille

1933 Glue-based distemper and pastel on paper, 32×25 cm Signed, lower right: EVPrivate collection

Provenance: Artist's studio – Private collection.

XII-112 Young Woman in Pink (study for a portrait)

c. 1933
Pastel on paper, 32 × 25 cm
Stamp 3, lower right
Private collection, France

Provenance: Artist's studio – Private collection – Galerie Berès, Paris, 1970 – Sale, Sotheby's, London, 2 July 1970, lot 35 (ill.) – Sale, Sotheby's, London, 29 Nov. 1972, lot 55 (ill.) – Cyril Caplan Gallery, London – Sale, Sotheby's, London, 6 Dec. 1978, lot 330 (col. ill.) – Denys Molnard, Canada – Sale, Sotheby's, London, 29 Nov. 1989, lot 431 (col. ill.) – Galerie de la Présidence, Paris – Private collection, France.

XII-113 Portrait of Madame Eugène Freyssinet (study)

1933-34
Glue-based distemper on paper, mounted on canvas, 165 × 98 cm
Stamp 1, upper right
Matsuoka Museum of Art, Tokyo,
no. 1228

Provenance: Artist's studio – Sale, Hôtel Drouot, Paris, 6 July 1967, lot 7 (ill.) – Sale, Hôtel Drouot, Paris, 19 June 1969, lot 87bis (ill.) – Sale, Galerie Motte, Geneva, 2 July 1971, lot 347 (col. ill.) – Sale, Arnold, Frankfurt, 31 May 1975, lot 69 (ill.) – Sale, Christie's, New York, 16 Nov. 1983, lot 400 (col. ill.) – Matsuoka Museum of Art, Tokyo.





XII-114 Portrait of Madame Eugène Freyssinet

1933-34 Glue-based distemper on canvas, 195 × 113 cm Signed, lower left: *E Vuillard* Private collection

Provenance: Commissioned from the artist by Eugène Freyssinet, April 1933, 50,000 F; Jeanne Freyssinet – Private collection, 1985.

Exhibition: Paris, Musée des Arts Décoratifs, 1938, no. 209 [*Madame Freyssinet*, 1934].

Bibliography: Coolus 1938, p. 25 (ill.) – Roger-Marx 1946a, p. 107.

Eugène Freyssinet (1879-1962) was a civil engineer and would in due course be named 'honorary inspector-general' of the Ponts et Chaussées, the French government's department of civil engineering. At the time Vuil-

lard began working on this portrait, Freysinnet, an expert on prestressed concrete, had just been given the task of reinforcing the harbour terminal at Le Havre, which was threatening to collapse. He was typical of the new circle of patrons who combined a lot of recently acquired money with a solid cultural background and were eager to possess a Vuillard portrait of their own.

Vuillard depicts Madame Freyssinet, née Jeanne Martin, in the boudoir of her apartment at 28 rue Saint-James in Neuilly. From the very first sitting, he seems to have got along well with his patrons: 'Freyssinet, gloomy weather, make their acquaintance ... preconceived idea of using the screen[,] forget the effect, nice bearing, figure; 2nd in the boudoir, prudonesque effect ... we begin to take an interest in each other[,] some conversation'. 'Vuillard refers constantly to the 'couple's kindness'.

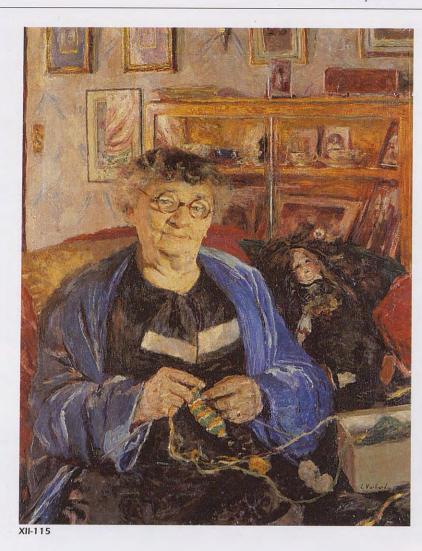
He manifestly has no reservations here about building up an exotic setting with the fash-



for the *Portrait of Madame*Eugène Freyssinet, graphite
on paper, 18 x 11.1 cm.
Private collection.

ionable objets d'art of the day – the Buddha and the Japanese screen in the background. The gracefulness with which the female figure is defined by its décor owes a great deal to the ukiyo-e prints that Vuillard had been collecting ever since his youth. Her pose is nevertheless distinctly wooden, and the allusion to the painter Pierre-Paul Prud'hon in the artist's Journal is, to say the least, none too clear.

¹ E. V., Journal, 27 April 1933, IV.6, fol. 56v. ² Ibid., 25 April 1934, IV.7, fol. 35r.



XII-115 Portrait of Madame Jeanne Renouardt

1934 Oil on canvas, 80×64 cm Signed, lower right: E Vuillard Art market, London





Provenance: Commissioned from the artist by Jane Renouardt (the model's daughter), Saint-Cloud (France), 31 May 1934 - Renouardt sale, Palais Galliera, Paris, 2 June 1972, lot 32 (col. ill.) - Galerie Bellier, Paris and Galerie Berès, Paris - Sale, Sotheby's, New York, 14 May 1985, lot 50 (col. ill.) - JPL Fine Arts, subsequently Neffe-Degandt Fine Art,

Exhibition: London, JPL, 1988, no. 4 (col. ill.).



XII-116 Princesse Antoine Bibesco, née Élisabeth Asquith

1934 Glue-based distemper heightened with pastel on cardboard, 61 × 63,5 cm Stamp 1, lower right Private collection, Paris

Provenance: Commissioned from the artist by Prince Antoine Bibesco, Paris, 1934; Mrs Simon Hodgson, London and Paris - Private collection, Paris.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 211 [Femme en jaune étendue sur un divan, c. 1935] - Paris, Charpentier, 1948, no. 97 - Lyons-Barcelona-Nantes, 1990-91, no. 162, p. 181 (col.

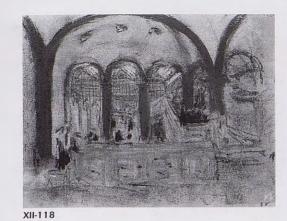
Bibliography: Cogeval 1993b, p. 106 (col. ill.).

Description: Princesse Bibesco reclining on a corner sofa in her apartment on the quai de Bourbon, in the same golden yellow evening-gown with red corsage that she is wearing in her earlier portrait (XI-192). The sofa is covered with dapple-grey silk shot with orange gleams. At its head is a display case filled with chinoiseries and, next to it, a black side-table bearing a brandy glass and a bouquet of marigolds of which only the compact orange blossoms can be seen. On the right is a lamp with an ochre shade on a Chinese sideboard; its light falls across the sitter's body but leaves her face in shadow. Old-gold walls, with a Japanese screen in the back-

XII-117 Princesse Antoine Bibesco, née Élisabeth Asquith

1935 Pastel on paper, 49 × 61 cm Signed and dedicated, lower right: à Madame Asquith | avec toute l'amitié respectueuse | d'E. Vuillard Private collection, Great Britain

Provenance: Princesse Antoine Bibesco, Paris; The Hon. Anthony Asquith, Great Britain - Asquith sale, Sotheby's, London, 4 Dec. 1968, lot 302 (ill.) - Private collection, Great Britain.



XII-118 La Bourboule, Le Mont-Dore

1934 Pastel on paper, 25.5 × 33 cm Stamp 3, lower right Current whereabouts unknown

Provenance: Artist's studio - Sale, Sotheby's, New York, 19 Oct. 1973, lot 7 (ill.) - Sale, Sotheby's, New York, 23 Oct. 1980, lot 384 (ill.) - Sale, Sotheby's, New York, 18 Oct. 1984, lot 10 (ill.) - Current whereabouts unknown.

Having been diagnosed for a lung ailment by Dr Prosper-Émile Weil, Vuillard spent three weeks, from 23 July to 13 August 1934, taking the waters at the spa of La Bourboule, in the volcanic country of the Auvergne. The Moorish-Romanesque style of the Hôtel des Sapins where he stayed evidently repelled him: '[T]uesday 24th ... visit the baths; pseudo architecture, hideous décor, outlines fairly successful, mixed [with] ironwork, a mishmash'.1 Vuillard felt rather bored though Lucie Belin was also there and Lucy Hessel wrote to him daily. But the artist in him was never far off: 'go for a walk, set out with an idea for a mountain panel'.2 Unfortunately, nothing ever came of this idea.

¹ E. V., Journal, IV.7, fol. 54r. ² Ibid., 2 Aug. 1934, fol. 56r.

XII-119 La Bourboule, Le Mont-Dore

1934 Pastel on paper, 33 × 25.5 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio - Arnoé, Paris - Jean-Pierre Selz, Paris - Sale, Galerie Motte, Geneva, 28 June 1969, lot 380 (col. ill.), bought in - Sale, Sotheby's, Tokyo, 3 Oct. 1969, lot 331 (ill.) - Current whereabouts unknown.

XII-120 Taking the Waters, Le Mont-Dore

Pastel on paper, 143 × 100 cm Stamp 1, lower right Current whereabouts unknown

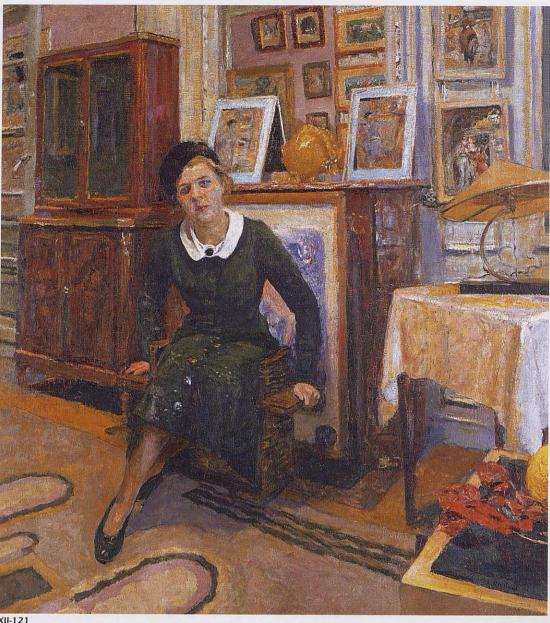
Provenance: Artist's studio - Sale, Palais des Congrès, Versailles (France), 8 June 1969, lot 230 (col. ill.) - Sale, Sotheby's, New York, 16 Dec. 1970, lot 13A (ill.) - Sale, Hôtel Drouot, Paris, 7 June 1979, lot 234 - Sale, Hôtel Drouot, Paris, 26 Nov. 1990, lot 14 (col. ill.) - Sale, Hôtel Drouot, Paris, 17 March 1991, lot 3 (col. ill.) - Current whereabouts unknown.

Description: View of the 'thermal lounge' at La Bourboule, seen from the first-floor gallery. Grey, green and red silhouettes throng around the light-coloured counter round the spring of mineral water capped by its gleaming glass bell. In the centre are a horizontal grey partition and a blue metal column. (AC)





1514



XII-12

XII-121 Comtesse Lanskoy

1934-35

Oil on canvas, 81 × 88 cm Signed, lower right: *E. Vuillard* Private collection, Paris

Provenance: Comtesse Lanskoy, Paris – Gabriel Gérin, Valence (France), through the intermediation of Aymé Maeght – Sale, Palais Galliera, Paris, 28 Nov. 1971, lot 79 (col. ill.), bought in – Private collection, Paris.

Exhibition: Paris, Petit Palais, 1937, salle 15, no. 19.

Olga Lanskoy was a golf champion who was married to the Russian-born artist André Lanskoy. Vuillard portrays her here in Mar-

cel Kapferer's apartment at 64 avenue Henri-Martin, for the good reason that she was Kapferer's mistress1 and had even managed to become a close friend of his youngest daughter, Yvette (one of the three little girls depicted in the Kapferer Frieze, XI-208.1 to 208-7). On the wall behind her, we can just make out a Dufy Bather; at the sitter's feet is what appears to be an Eileen Grey rug. This portrait, which is in the same 'Art Deco' vein as that of Jane Renouardt (XI-258) and seems to have been preceded by only a handful of preparatory drawings (see ill.), was painted largely from memory: 'Lanskoy sitting on my own, she [being] ill'.2 Vuillard displays his psychological acumen by showing the sitter in a particularly unstable pose; indeed, the elegant young woman looks somewhat ill-at-



E. V., preparatory drawing for *Comtesse Lanskoy*, graphite on paper, 18 x 11.1 cm. Private collection.

ease in the living-room of her wealthy protector.

¹We are indebted for this information to the kind collaboration of Jean-Claude Bellier.

² E. V., Journal, 22 Feb. 1935, IV.8, fol. 29v.



VII 122

XII-122 Madame Henri Goldet

1934 Glue-based distemper on paper, mounted on canvas, 72×79 cm Current whereabouts unknown

Provenance: Artist's studio – Private collection – Galerie Berès, Paris – Alex Maguy, Paris – Current whereabouts unknown.

XII-123 Madame Henri Goldet

1934-35 Oil on canvas, 72 × 90 cm Signed and dated, lower right: E Vuillard 35 Private collection

Provenance: Commissioned from the artist by Henri Goldet, Paris, Dec. 1934, 45,000 F (25 March 1935) – Private collection.



XII-123

XII-124 Madame Hessel in the Boudoir, Rue de Naples

c. 1935 Glue-based distemper on canvas, 131×97 cm Stamp 2, upper right Current whereabouts unknown

Provenance: Artist's studio - Galerie Georges Maratier, Paris – Pierre Moueix, Libourne (France) - David E. Bright, Los Angeles (California) - Sale, Sotheby's, London, 28 June 1961, lot 82A (ill.), bought in – Bright gift to the Los Angeles County Museum of Art, 1961 – Museum sale in aid of new acquisitions, Sotheby's, Los Angeles, 18-20 June 1982, lot 96 (col. ill.) - Current whereabouts unknown.

Exhibition: Toronto-San Francisco-Chicago, 1971-72, no. 102, p. 216 (ill.).





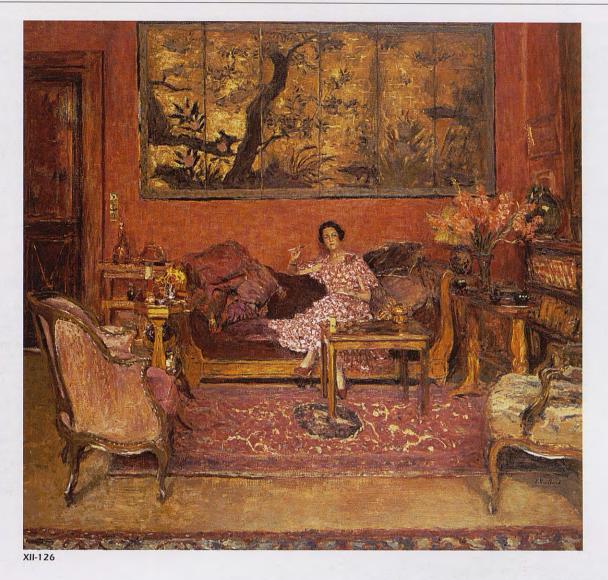
XII-125 Portrait of Jacques Roussel

1935 Pastel on paper, 65×50 cm Signed, lower right: E Vuillard Private collection

Provenance: Jacques Roussel, Paris - Private col-

Exhibition: Paris, Charpentier, 1948, no. 180.

This is one of the very few portraits of the artist's nephew Jacques Roussel as an adult. In the 1930s, Vuillard spent much more time with the young man than he had done in previous years.



Madame Albert Henraux

1935 Oil on canvas, 89×94 cm Signed, lower right: E. Vuillard Private collection

XII-126

Provenance: Commissioned from the artist by Lilita Henraux, Paris, June 1935; Lilita Sanchez Abreu, Paris - Private collection, Switzerland - Sale, Sotheby's, New York, 15 Nov. 1989, lot 61 (col. ill.) - Thomas Gibson Fine Art, London - Private collection, 1990.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 215 [Madame A.S.H.] - Paris, Bibliothèque Nationale, 1982-83, no. 221 - London, Gibson, 1990, p. 14 (col. ill.).

Bibliography: Chastel 1946, pp. 96, 100.

The beautiful, Cuban-born Lilita Abreu was a friend of Jean Giraudoux. Vuillard was bound to have been fascinated by this Latin-



E. V., preparatory drawing for Madame Albert Henraux. graphite on paper Private collection

American beauty, and challenged by what he describes in his Journal as her 'difficult Spanish type'. The artist and his sitter evidently grew intimate enough for him to report: 'M[adam]e Henraux, her face, her eyebrows, remarks about constructive or negative loveaffairs, marriages'.2

Vuillard worked through the summer of 1935 composing this opulent portrait, though he had some regrets about not being able to 'accompany Misia to Palamos'.3 Apparently he remained behind alone in Paris. On 5 August he noted: 'Henraux sitting, still haven't got reddish effect of the screen; ornamental

dress, see it vaguely, long stint of work [on] table, armchair on the left'. 4 Less than a week later, he lamented: 'go to M[adam]e Henraux's at 10 a.m., the rug at the bottom, have been too idolatrous, have loved images without illusions, not as images in themselves ... enjoyment of weighing up this or that dark tone, avoiding Céz[anne]-like effects, somewhat feverish, hurried; on the right cushions, the screen, the stripes, the shelf, the books, too violent an effect at the centre of one cushion, arabesque of the armchair on the right'.5 This 'symphony in pinkish red' is superb, and

the manner in which the sitter has been set

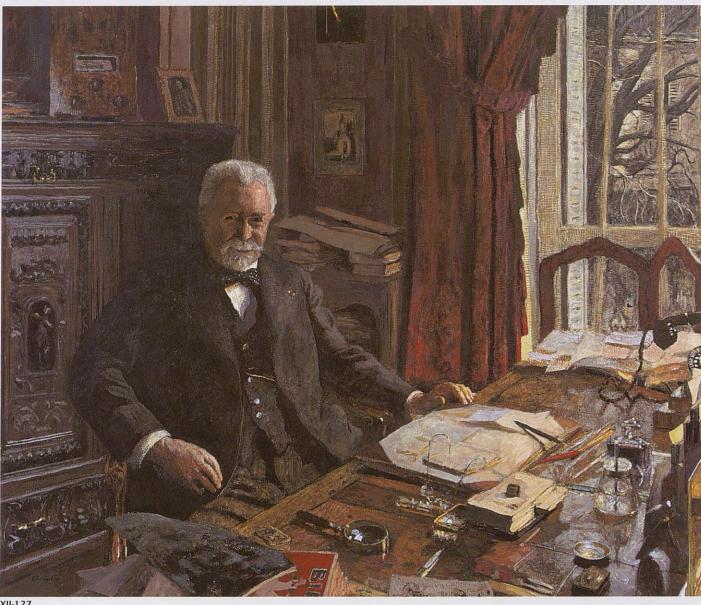
back in the depths of the picture is particu-

larly fine.

E. V., Journal, 10 Aug. 1935, IV.9, fol. 4r. Ibid., 29 July 1935, IV.9, fol. 1v. Ibid., 3 Aug. 1935, IV.9, fol. 2v.

Ibid., IV.9, fol. 3r.

Ibid., 10 Aug. 1935, IV.9, fol. 4r.



XII-127 André Bénac

1935-36 Distemper on canvas, 129.5 × 156.2 cm Signed lower left: E Vuillard 1936 Fondation Rau pour le Tiers-Monde, Zurich (Switzerland)

Provenance: Commissioned from the artist by M. Adam (and by the directors of C.P.D.E.) for André Bénac, Paris, 22 Nov. 1935, 45,000 F for XII-127 and XII-128; Mme Caudrelier-Bénac, Paris; Jacques Caudrelier-Bénac, Paris - Sale, Christie's, London, 3 July 1979, lot 61 (ill.) - Fondation Rau pour le Tiers-Monde, Zurich.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 212 [Monsieur André Bénac] - Florence, 1998, no. 130, p. 169 (col. ill.); Montreal, 1998, no. 198, p. 88 (col. ill.).

Bibliography: George 1938a, p. 27 (ill.) – Dorival 1943, p. 167 – Salomon 1945, p. 122 – Roger-Marx 1945d, p. 152; 1946a, pp. 107-108, 158; 1948c, p. 20 - Salomon 1961, p. 182 (ill.) - Cogeval, exhib. cat. 1998, Florence, p. 199, no. 130; Montreal, p. 125.

André Bénac's advanced years and eminent career left Vuillard no choice but to portray him in his professional surroundings, at work at his desk at the CPDE1 in the rue de Vienne in the eighth arrondissement. The sittings stretched out over almost an entire year: 'Have trouble getting to work, hands, rubbed out [with] boiling water, difficulty with dark tones, the piece of furniture [in the background?], lunch alone, get back my train of thought concerning transparent harmony (truth) which is paralyzed by habit, the obsession with a black and white effect... Morning, visit from

Bonnard, remarks on the tone of the background[,] then on the figure, the tonal value not indicated; ah, portraits! ... problems in the Bénac portrait raised by Bonnard's remarks'.2 To make matters worse, the extremely aged sitter kept nodding off during the sittings. In fact, Bénac died not long after the painting was completed, in October 1937 (Charles Malégarie, who is portrayed in XII-144, delivered his funeral oration).

A senior member of the Conseil d'État and a leading entrepreneur, André Bénac (1858-1937) was entrusted with a large number of tasks under the Third Republic, from Gambetta to the Popular Front. 'My activity,' he boasted, 'is divided between four or five businesses - banks, supplying electricity, the Marles mines. I employ 12,000 people. They know that I'm fond of them, because they

characteristic of certain peasant and bourgeois virtues of the French Republic between the wars, meant that Bénac became one of the 'consciences' of the regime after 1918. The conventional pose and setting might have caused this portrait to be one of the dullest works in Vuillard's late period. Yet this is not the case: the virtuoso rendering of the light pouring in through the window, quickening the tart, bright colours of the hosts of objects scattered about the room; the artefacts of modernity (the wireless and the telephone); the materials (glass, paper, blotting paper, Bakelite, plastic), each of which has its own palpable texture; all these features combine to make this one of the finest of the Nabi artist's swan songs. In a remarkable tribute to this painting, Claude Roger-Marx observed: 'Here light fastens on the most trivial detail of clothing, the most trifling element in a still life that abounds with crimson; it clings to the jacket, to the rosette [of the Legion of Honour on the sitter's lapel], and spares us neither the glue-pot, nor the calendar, nor the pen, nor the telephone receiver, nor the blotter. And the image is miraculously saved by the warmth of the painter's feeling. For this bourgeois French face, which looks pinker on coming into contact with the goatee and the silvery hair, has to be seen in conjunction with other respected faces; there is kindness, clearsightedness and also something quite touching about these small, blinking eyes, these sagging cheeks, this fleshy hand resting limply on the edge of the desk. We pardon the solemnity of the setting; we overlook the excessively ornate Renaissance chest and the framed photograph, so moved are we to find a fragment of winter landscape slipping in through the window on the right, enveloping the trees finely outlined against the facades, and finally the greys, the greys at last, getting their revenge'.4

know that I seek in every way to better their

lot, for I too am a working-class boy.'3 The

stolid sagacity in this bit of self-celebration,

André Bénac

Glue-based distemper on canvas, $124 \times 96.8 \text{ cm}$

Signed and dated, lower right: E. Vuillard 1936

The Cleveland Museum of Art, Cleveland (Ohio), 1981.63

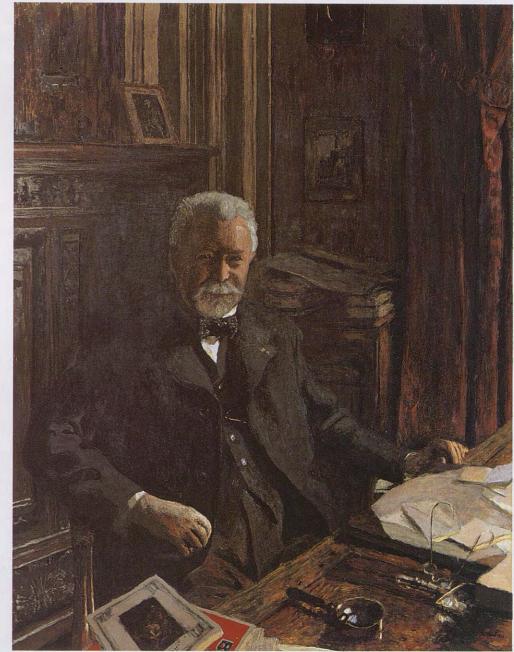
Provenance: Commissioned from the artist by M. Adam (and the directors of C.P.D.E.), for André Bénac, Paris, 45,000 F for XII-127 and XII-128; Mme Caudrelier-Bénac, Paris - Sale, Sotheby's, London, 7 April 1976, lot 70 (ill.) - William Pall Gallery, United States - Paul Kaminsky, United States - Gift of Mr and Mrs Paul Kaminsky to the Cleveland Museum of Art, Cleveland, 1981.

Exhibition: Albi, Musée Toulouse-Lautrec, 1960,

Bibliography: Argencourt 1999, no. 222, pp. 634 (col. ill.), 635, 636, fig. 222a.

Vuillard's Journal entry for 22 April 1936 reads: 'Adam, confirms commission [of] replica'.1 The artist, therefore, had been working for four months on the 'large' version of the portrait when Monsieur Adam, on behalf of the directors of the CPDE, commissioned him to paint a narrower replica of it. The two portraits were installed simultaneously at the CPDE offices on 20 July 1936.

E. V., Journal, IV.9, fol. 49r.



Compagne Parisienne d'Electricité, one of the many private electricity suppliers subsequently merged together as the French national electricity board (EDF).

² E. V., Journal, 1 and 2 March 1936, IV.9, fol. 42r.-v.

³ Cited in Charles Malégarie, André Bénac 1858-1937, Arts et métiers graphiques, Paris, 1937, p. 7.

⁴ Claude Roger-Marx 1946a, pp. 107-108.

XII-128

XII-129 Docteur Louis Viau

1936-37

Glue-based distemper on canvas, 88 × 81 cm Signed, lower right: *E. Vuillard* Musée Départemental Maurice Denis 'Le Prieuré', Saint-Germain-en-Laye (France), DMdP.1980-10

Provenance: Commissioned from the artist by Dr Louis Viau, Paris; Mme Routley-Viau, Paris – Réunion des Musées Nationaux, 1955; deposited with the Musée National d'Art Moderne, Paris, 1955; transferred to Musée du Louvre (Palais de Tokyo), Paris, 1977, RF 1977-397; deposited with the Musée Départemental Maurice Denis 'Le Prieuré', Saint-Germain-en-Laye, 1980.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 216 – Basle, Kunsthalle, 1949, no. 216 (ill.) –

Cleveland-New York, 1954, pp. 89 (ill.), 104 – London, R. B. A. Galleries, 1957, no. 26.

Bibliography: Beaux-Arts, no. 278, 29 April 1938, p. 3 (ill.) – Salomon 1945, p. 66 – Roger-Marx 1946a, pp. 79, 116 (ill.), 117-118, 158; 1948c, p. 21, pl. 70 – Schweicher 1949, pp.75, 99, 104 – Ritchie 1954, p. 26 – Dorival 1956, p. 51, fig. 4 – Illustrated London News 230, no. 6153, 11 March 1957, p. 787 (ill.) – Salomon 1968, p. 26 – Jardin des arts, no. 161, April 1968, p. 81 (ill.) – Saint-Germain-en-Laye 1980, p. 109 – Cogeval 1993b, p. 107 (col. ill.).

Georges Viau's nephew is portrayed here in his dental radiology consulting-room, bathed in clear morning light. He is set relatively far back within the composition, which makes him look rather small in relation to the objects surrounding him, particularly inasmuch as the foreshortened perspective makes the lines of the wall-panelling to the right of centre converge sharply on the middle of the ceiling.

1522





E. V., Two preparatory drawings for *Docteur Louis Viau*, graphite on paper, 18 x 11.1 cm. Private collection.

This is perhaps as far as Vuillard will venture in the direction of The Cabinet of Dr Caligari, but it is nevertheless an effective handling of space. Despite his confident stance, Dr Viau, like little Michel Feydeau in The Infant on the Carpet (VII-297), appears to be dwarfed by an unstable universe that appears too vast for him. He might also be seen as a sort of self-satisfied, even jubilant Wizard of Oz standing in the middle of his surgery filled with chrome steel, nickel-plate, Bakelite and glossy white metal furniture. One senses that Vuillard took particular pleasure in giving a tangible presence to these brand-new materials. Seen against the light yet rendered in exquisite detail, the patient's chair and the dental apparatus behind it look like instruments of torture; as Claude Roger-Marx remarked, they 'suggest the idea of a struggle'.1

Roger-Marx 1946a, p. 118.



XII-130

XII-130 Madame Louis Viau

c. 1936
Pastel on paper, 49.2 × 64.1 cm
Signed, lower right: *E. Vuillard*Current whereabouts unknown

Provenance: Docteur Louis Viau, Paris – Art market, Paris, 1948 – Sale, Palais Galliera, Paris, 18 June 1962, lot 44 (ill.) – Sale, Sotheby's, New York, 27 March 1963, lot 70 (ill.) – Sale, Sotheby's, New York, 12 Dec. 1968, lot 48 – Sale, Sotheby's, New York, 14 June 1985, lot 7 (ill.) – Sale, Sotheby's, London, 3 Dec. 1986, lot 420 (col. ill.) – Current whereabouts unknown.

XII-131 to XII-133 Studies for *La Comédie* at the Palais de Chaillot

XII-131 Puck

1936-37 Pastel on paper, 24.5 × 32.5 cm Stamp 3, lower right Art market, London

Provenance: Artist's studio – JPL Fine Arts, subsequently Neffe-Degandt Fine Art, London.

Exhibitions: New York, Bruton, 1986, p. 17 (col. ill.) – Glasgow, Hardie, 1990, no. 17.

XII-132 La Comédie

1936-37 Oil on canvas, 53 × 55 cm Stamp 1, lower right Private collection

Provenance: Artist's studio – Private collection.

Exhibitions: Paris, Berès, May 1957, no. 83 – Munich, Haus der Kunst, 1968, no. 159 (ill.) – Paris, Orangerie, 1968, no. 195 (ill.).

Description: Three young girls, two of them seated on a lawn, the third standing nearby in an ochre blouse and white skirt. Two other figures are set further back at the foot of two large trees, against a dark-green background of foliage and tree-trunks. Preliminary study for the Palais de Chaillot decoration, and the first to experiment with a floral surround. (AC)



XII-131



XII-13



XII-133

XII-133 La Comédie

1936-37

Charcoal, glue-based distemper and pastel on canvas, 92 × 93 cm

Musée des Beaux-Arts, Tours (France), Inv. D 51-4-2

Provenance: Artist's studio; M. and Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Roussel gift to the French State, 1941; deposited with the Musée National d'Art Moderne, Paris, 1941; deposited with the Musée des Beaux-Arts, Tours, June 1951.

Exhibition: Paris, Orangerie, 1941-42, no. 8.

Bibliography: Vergnet-Ruiz, Laclotte 1962, p. 256.

XII-134 La Comédie

Decoration for the Palais de Chaillot

1936-37 Oil on canvas 335 × 350 cm Signed, lower right: *Vuillard* Palais de Chaillot, Paris

Provenance: Palais de Chaillot, Paris.

Bibliography: George 1937, p. 372 (ill.); 1938b, pp. 36-37 – Lhote 1941, p. 501 – Salomon 1945, pp. 37, 68, 118 (ill.), 119, 136– Chastel 1946, pp. 104, 106, 113 (ill.) – Roger-Marx 1946a, pp. 160, 166 (ill.); 1948c, p. 17 – Schweicher 1949, p. 87 – Lhote 1956, p. 148 – Polignac 1965, p. 140 – Jalard 1966, p. 63 – Dugdale 1967b, p. 276, fig. 10 – Salomon 1968, pp. 26, 35, 186, 187 (col. ill.) – Preston 1971, p. 49, fig. 71 – Thomson 1988, pp. 98, 150, col. pl. 137 – Warnod 1988, pp. 84 (col. ill.), 88-90 – Makarius 1989, pp. 53, 88 (col. ill.) – Exhib. cat., Lyons-Barcelona-Nantes, 1990-91, Cogeval, pp. 134 (ill.), 135; Dumas, pp. 99, 134 (ill.) – Cogeval 1993b, p. 110 (col. ill.).

La Comédie was Vuillard's first major commission from the State. In June 1936, Georges Huysman, the head of the fine-arts commission, approached the four surviving Nabi artists about decorating the entrance of the theatre designed by the Niermans brothers below the new Chaillot esplanade. Bonnard, Vuillard and Roussel were assigned the panels in the foyer; Maurice Denis was invited to paint a pair of panels - Secular Music and Sacred Music - to embellish the two side entrances. Only at the very last moment was Vuillard able to learn the dimensions of the panels given to his fellow painters, and he was never able to get hold of a plan of the theatre (when he requested one, the minister is said to have replied: 'In what capacity are you entitled to see it?'1). Given that the site was

far from finished when the French president, Albert Lebrun, inaugurated the building on 24 May 1937, one is hardly surprised by the off-hand - and somewhat uncooperative nature of the State's approach to the project. At all events, the three friends - Bonnard, Roussel and Vuillard - were bitterly disappointed when they realized that their panels were to be placed over swinging doors that were hardly worthy of a cinema. Still, to today's viewer visiting the Palais de Chaillot, their three panels are by far the most inspired of its decorative works, which include large-scale paintings by Gustave Jaulmes, Raoul Dufy, Anne Carlu, Louis Billotey and Henry de Waroquier - a decorative ensemble that Vuillard described as a 'tower of Babel'.2 Oddly enough, Roussel produced one of his tamest compositions, La Danse (pace Jacques Salomon). Bonnard, on the other hand showed himself to be light years ahead of his friends, and even today the iconography of his provocative, highly abstract, modern Pastorale remains something of a puzzle. Small wonder then that, as Salomon reports, Vuillard was utterly nonplussed by it.3

The hermit of Les Clayes proves to be something of a humourist in La Comédie - while thoroughly remaining himself. Yet the prospect of competing with some the greatest artists of his day made him particularly nervous. On 19 June he noted in his Journal, 'Bonnard comes by[,] on edge, his project for the Trocadéro [i.e. the Palais de Chaillot], am unsettled'. But Vuillard had no hesitations about setting his depiction of comedy in the grounds of the Hessel's château, which he now strolled in daily. This did not prevent his usual anxieties from flooding back: 'night[,] worry about the Trocadéro; go for a walk alone, overcast sky[,] chilly under the trees; bleak spiritless thoughts, colour of the grass badly reworked; feel helpless; stupid'.5 By October, his quest for a suitable motif had gathered steam: 'a few ideas from embroidered scenes, the idea for the rhythm is all that counts; long walk alone ... end up by the spring, sketch, another in the kitchen garden, feeling for the décor, come back[,] the trees with leaves eaten away; arabesques'.6 A Shakespearian motif seems to have occurred



E. V., Lulu holding a donkey at Les Clayes, 1936, photograph. Private collection.

to him at this point, for on 21 October he jotted down: 'Bottom, return to Les Clayes, Titania photos'. Presumably this was the day

he photographed Lulu at les Clayes, clasping a donkey by the neck (see ill.), and so, in the simplest and most amusing way, the connection with Shakespeare must suddenly have occured to him. As he had done in the days of the Théâtre de l'Art and the Théâtre de l'Œuvre, he skilfully blended his private feeling with sophisticated literary allusions. His Chaillot panel, then, is a sprightly tribute to the spirit of comedy, be it Shakespearian with a scene inspired by Midsummer Night's Dream - Bottom changed into an ass holding Titania in his arms – or Molièresque – a petit marquis from the Misanthrope seducing an ingénue, while Scapin, the scamp in Les Fourberies, lurks in the background. Surrounding the scene is a border after the man-

ner of Puvis de Chavannes, worked in greyish purples and suggesting a kind of frons scenae, a solid backdrop, or even a mural worthy of the painter of the Sorbonne decoration. Moreover, in the lower foreground it serves to conceal the footlights lighting up the characters: a monkey in the centre, perched on a rock and holding a mirror – a symbol of the vanity of appearances - and, scattered about on either side, turkeys, pheasants, the denizens of the farmyard at Les Clayes that Vuillard had taken to photographing around this time. Were it not for the panel's dimensions, its overall mood and the position of the figures would remind one powerfully of the Paters, the Lancrets (see ill.), the Watteaus crowding the Salle La Caze at the Louvre -



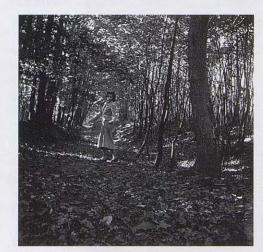
XII-13

1524



Nicolas Lancret, *The Italian Theatre*, oil on wood. Musée du Louvre, Paris

a gallery that the painter visited frequently, indeed almost obsessively. La Comédie overflows with the spirit of fêtes galantes and, in particular, with the three painters' beloved notion of the 'Dispute between French and Italian actors', two traditions as unlike as oil and water – or Shakespeare and Molière (and is this not, precisely, the theme of Richard Strauss' Ariadne auf Naxos'). Note, too, that one of the background figures in Watteau's Gilles⁸ appears to be sitting on a donkey. Still, in our opinion Vuillard's imagination – aided as usual by photographs – was La Comédie's main source of inspiration. The



artist took repeated snapshots of the woods

E. V., Lulu Hessel in the woods at the château des Clayes, photograph. Private collection.

at Les Clayes, focussing particularly on effects of raking early-morning light. He also had Lulu, who had by then blossomed into a real beauty, pose for him. She mimed several figures – Titania, a fairy, an *ingénue* – for the lens of his camera, as she would do again when he undertook the preparatory work for

Peace, Protector of the Muses (XII-142). Even Jacques Roussel was roped into posing, dressed now as a marquis, now as Scapin, the two male figures on the 'Molière side'⁹ of La Comédie. In several of these photographs Lulu mimes the gestures of the fairies in Midsummer Night's Dream — thereby providing inspiration for the panel's dragonfly-sprites that seem to be drawn straight from Arthur Rackham's Fairies Are Exquisite Dancers (the



La Comédie, first state (detail). Salomon archives.

illustration that inspired Debussy's Sixth Prelude for the piano). A photograph published exclusively in Claude Roger-Marx's Vuillard et son temps (1946, see ill.) shows a first state of the canvas depicting Bottom clutching a young woman in his massive paws. She is unmistakably the beautiful Lulu Hessel, and, judging from an entry in Vuillard's Journal for 16 April 1937, she seems to have been rather less than enthralled with the picture: 'set to work on the Tro[cadero panel] to forget my troubles with Lulu, the Titania figure; brush pink back on to the white; Bottom, bramble and ivy, tree-trunks, left side, violets; fleeting understanding [of?] Renoir, etc'.10 Lulu, perhaps egged on by Lucy, was apparently appalled to see herself depicted in the arms of a donkey - indeed, the scene looks rather weird even today. Though accustomed to taking great liberties, especially in his large decorative works, Vuillard painted over that first state with a second version that was more acceptable to everyone concerned. In particular, he enlarged the caryatids - Claude Roger-Marx calls them 'hamadryads'11 - that flank this fairytale scene viewed through a window, and in the end he succeeded in producing one of his most original, delightfully

allusive and artfully ingenuous compositions. Cleaving to the spirit of the Comédie des Champs-Élysées panels, he is clearly enjoying himself here (which was not to be the case with the Geneva decoration) and makes no attempt to cast himself in the role of a latter-day Puvis de Chavannes. He had always loved the theatre; returning to his early enthusiasms and having fun at the expense of those near and dear to him, he celebrates two great traditions of European drama. With its splendid impression of electric light raking the soft green of the grassy forest floor, *La Comédie* is one of his most touching creations. Vuillard was still touching up the canvas when

the Paris Universal Exhibition got into full swing. In a letter to Jacques Salomon, dated 23 August 1937, he describes his astonishment at that event: 'Exhibition of 37, tremendous crowd, music in the air, stupendous ... unbelievable crowd thronging over the hillside of the Trocadéro and the Pont d'Iéna in search of various entertainments... I came here to get a break after working on my panel all day... I've just seen the state of the theatre; it's nowhere near finished and Ker and I will have plenty of time to say what we think'. 12 Bonnard and Vuillard's canvases were mounted and installed in November 1937, and Vuillard was able to make a few touching-ups to La Comédie (while grumbling about an 'awkward ladder[,] not the kind of acrobatics for someone of my age'13). Early in 1939 Maurice Denis, who was present at the unveiling of the theatre's decorations, confided to his journal: 'Inauguration of the Trocadéro; my wretched little paintings. In my opinion, Vuillard carries the day'.14

¹ As related by Marie-Blanche de Polignac, in Polignac 1965, p. 140.

² Salomon 1945, p. 145

³ Ibid.: 'As we insisted we wanted to know what [*La Pastorale*] represented, [Vuillard] clutched his head in his hands and said at length that he hadn't the faintest idea.'

⁴ E. V., Journal, IV.10, fol. 19r.

⁵ Ibid., fol. 14r.

6 Ibid., 15 Oct. 1936, IV.10, fol. 35r.

⁷ Ibid., fol. 35

⁸ Jean-Antoine Watteau, *Gilles*, c. 1717-19, oil on canvas, 184.5 × 149.5 cm, Musée du Louvre, Paris.

⁹ Ibid., 13, 16 and 17 Sept. 1937, IV.11, fol. 38v.

10 Ibid., IV.11, fol. 15r.

11 Roger-Marx 1946a, p. 160.

¹² E. V., letter to Jacques Salomon, 23 Aug. 1937, Salomon

¹³ E. V., Journal, 13 Nov. 1937, IV.11, fol. 48r.

¹⁴ Denis 1959, p. 208.



XII-135

XII-135 Madame Hessel and Lulu in the Dining-Room, Rue de Naples

1936
Black crayon and gouache on paper mounted on cardboard, 94 × 119 cm
Musée de Grenoble (France),
Inv. MG 3031

Provenance: Artist's studio; M. and Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Roussel gift to the French State, 1941; deposited with the Musée National d'Art Moderne, Paris, 1941; deposited with the Musée de Peinture et de Sculpture, Grenoble, 1949.

Exhibitions: Paris, Orangerie, 1941-42, no. 26 – Copenhagen, Ny Carlsberg Glyptotek, 1945 – Edinburgh, Royal Scottish Academy, 1948, no. 118 – London, Wildenstein, June 1948, no. 60 – Lyons-Barcelona, 1990-91, no. 164, p. 46 (ill.) – St. Tropez-Lausanne, 2000-01, no. 130.

Bibliography: Roger-Marx 1946a, p. 175 – Vergnet-Ruiz, Laclotte 1962, p. 256 – Kueny and Viatte 1963, no. 234 (ill.).

XII-136

Madame Hessel and Lulu in the Dining-Room, Rue de Naples, subsequently known as Lulu in the Dining-Room, Rue de Naples

c. 1936 Glue-based distemper on canvas, originally 95 × 122 cm; now 95 × 81.5 cm Stamp 1, lower right Current whereabouts unknown Provenance: Artist's studio – Jacques Lindon, Paris – Knoedler, New York – Current whereabouts unknown

Exhibitions: Brussels, Palais des Beaux-Arts, 1946, no. 8 – Edinburgh, Royal Scottish Academy, 1948, no. 122 – London, Wildenstein, June 1948, no. 64 – Paris, Charpentier, 1948, no. 104.

Bibliography: Roger-Marx 1946a, p. 175; 1946c, p. 375 (ill.); 1948c, pl. 61 – *Illustrated London News* 212, no. 5697, 26 June 1948, p. 717 (ill.).

XII-137 Lulu on a Couch

c. 1936
Pastel on paper, 24.5 × 31.5 cm
Stamp 1, lower left
Private collection

Provenance: Artist's studio – Galerie Schmit, Paris – Private collection.



XII-137

XII-136



VII 120

XII-138 Lulu on the Telephone, Rue de Naples

1937 Oil on cardboard, 37.5 × 25.5 cm Signed and dedicated, lower right: à Lulu | E Vuillard Private collection

Provenance: Jos Hessel, Paris - Private collection.

XII-139 Portrait of Madame Jean-H. Adam

1936-37 Glue-based distemper on canvas, 89 × 80 cm Signed, lower right: *E. Vuillard* Private collection, Paris

Provenance: Commissioned from the artist by Jean-H. Adam, Paris, 9 Oct. 1936 – Private collection, Paris.

Exhibition: Paris, Musée des Arts Décoratifs, 1938, no. 214 [*Madame J.-H. Adam*, 1937].

Bibliography: George 1938a, p. 34 (ill.) – Roger-Marx 1946a, p. 94.



XII-139

Description: The sitter, posing in a black tailleur, with a yellow necklace over her white summer blouse, is seated on a brown leather couch in Vuillard's room in place Vintimille. On the left, against the grey wall-panelling in the background, is Bonnard's screen; on the right are a pastel of Madame Vuillard at her window, Vuillard's The Landing (II-99) above a Corot landscape and, further over, a touching charcoal portrait of Madame Vuillard. Sundry objects and framed pictures gleam on the Empire chest of drawers, delighting the eye with their delightfully detailed execution. Red rug. (JS)

XII-140 Portrait of Léon-Abel Gaboriaud

1937-38 Oil on canvas, 93 × 79 cm Signed and dated, lower right: *E. Vuillard 38* Musée Historique de Lyons, Lyons (France), Inv. (9)88.4

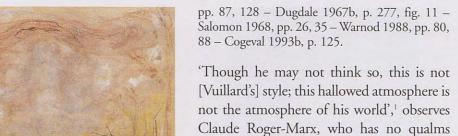
Provenance: Commissioned from the artist by Léon-Abel Gaboriaud, Paris, 16 July 1936 – Sale, Pavillon Gabriel, Paris, 15 June 1977, lot 94 (ill.), bought in; Mme Gaboriaud, Paris – Bequest from Mme Léon-Abel Gaboriaud to the Musée Historique, Lyons, 1988.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 219 [*Monsieur Gaboriaud Abel*, 1938] – Lyons-Barcelona, 1990-91, no. 165, p. 179 (ill.).

Bibliography: Roger-Marx 1946a, p. 106 – Brachlianoff, exhib. cat., Lyons-Barcelona-Nantes, 1990-91, pp. 178, 179 (ill.).



XII-140



Though he may not think so, this is not [Vuillard's] style; this hallowed atmosphere is not the atmosphere of his world',¹ observes Claude Roger-Marx, who has no qualms about expressing his disappointment at the largest of Vuillard's decorative compositions. For years the ageing master had been dreaming of composing a truly monumental work. By the late Thirties, when he agreed to become a member of the Institut de France, to par-

ticipate in the selection of the annual Prix de Rome awards, to paint a panel for the Palais de Chaillot and, last but not least, to undertake a gigantic decoration for the *aula magna* of the League of Nations building in Geneva, he was clearly measuring himself against the great French painters of the past. Not the least of these was Puvis de Chavannes, with his impressive *Peace*² and *Ave Picardia Nutrix*³ panels for the Musée d'Amiens. Vuillard, too, had broached the theme of the nine muses — in *The Library* for Marguerite Chapin (IX-164) — and, indeed, all of his decorative com-



XII-14

XII-141 Peace, Protector of the Muses (preliminary sketch)

1937
Pastel on paper, 109 × 70 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio - Private collection.

XII-142 Peace, Protector of the Muses Decoration for the Palace of the League of Nations, Geneva

1937-38 Glue-based distemper on canvas, 1100 × 700 cm Signed, lower right: *E Vuillard* United Nations, Geneva

Provenance: Gift from the French Republic to the Palais de la Société des Nations, Geneva.

Bibliography: Salomon 1945, pp. 68, 119 – Chastel 1946, p. 106 – Roger-Marx 1946a, pp. 139, 160, 167 (ill.), 169; 1948c, p. 17 – Schweicher 1949,





E. V., Two preparatory drawings for *Peace Protector of the Muses*, graphite on paper, 11.1 x 18 cm. Private collection.

positions contain veiled allusions to the muralist of the Boston Library. He had even agreed to reply to an interview with Puvis de Chavannes' son for La Renaissance de l'art français et des industries de luxe (1926): 'Like all geniuses, Puvis de Chavannes was in advance of his contemporaries. In his art I plainly perceive the experiments with stylization and expressive synthesis that characterize painting today. He was torn between the most contradictory tendencies in his youth. How did he manage to make his choice among so many demands on his time, to free his powerful personality, to curb his extraordinary imagination, which sometimes verged on sheer extravagance? Here is something it would be interesting and extremely useful to bring out and elucidate.'4 The slender dossier of papers relating to the Geneva commission contains a leaf torn from a notebook, which is devoted to Mallarmé's 'Hommage à Puvis de Chavannes', a poem Kerr-Xavier Roussel had committed to memory and was fond of reciting5 - its two opening lines reproduced in Vuillard's hand ('Toute aurore même gourde / À crisper un poing obscur, etc.'6).

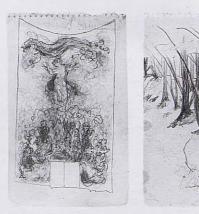
Vuillard was the first to mention the monumental project to Bonnard. In a letter dated 25 March 1935, he informed him of the idea being put forward by Georges Huysman and Albert Henraux, who wanted the French State to commission the four living Nabi artists – Vuillard, Bonnard, Roussel and Denis – to paint a major decorative work for the League

of Nations' Council chamber. Vuillard was overwhelmed by the sheer size of the project ('15-metre strips [that] begin no less than 6 metres from the ground and continue all the way up to the ceiling'7). One senses that he was sorely tempted by the offer and anxious to have Bonnard give his approval: 'It's all rather extraordinary. Will anything come of it? At all events, it's worth dreaming about those exceptional surfaces and the best way to fill them; this is why I've made up my mind to write to you, even though the whole thing is rather awkward and raises quite a few objections'.⁸

The details of the commission arrived from Geneva via Maurice Denis. The former Nabi comrades were once again reunited around a large decorative project, one very much in the spirit of the 1930s. Maurice Denis reports in his journal for 5 December 1936: 'Geneva. M[onsieur] Avenol and M[onsieur] Hoden take me around the immense palace [of the League of Nations'], unbelievable material luxury. Marble and precious wood, all modern conveniences. Hardly any artworks. The Council chamber dazzling in the midst of the unfinished, lifeless building. With his cameos set against a golden background, his Gustave Doré-like imagination, his baroque taste, Sert has succeeded in creating a splendid ensemble. The light-blue leather of the benches, the gold on the gallery, are well-suited to the poem, the ideological drama filled with muscular figures, the throng and the symbols; the ceiling represents the clasped hands of the globe's four or five gigantic continents above the University of Salamanca and the theologians of arbitration (Suarès et al.). This business involving Vuillard, Roussel, Bonnard and myself was set in motion at Sert's instigation. But what problems! To start with, the [choice of] subjects'.9 There was briefly question of an iconographic program along the lines of 'today's four great civilisations', Christianity, Islam, Hinduism and China; then someone suggested doing the four cardinal virtues. In the end it was Maurice Denis' initial idea that carried the day - an elaboration of the medallions containing allegories of Peace he had painted for the Senate building in Paris: 'Pax genetrix (the future of the species), Pax musarum nutrix (culture), Pacis alumna Ceres

dignity of peace)'.10 Bonnard, meanwhile, no longer felt up to participating in such a Herculean labour - 'Bonnard sounded rather alarmed on the telephone. Our age and the fatigue of such an undertaking'11 - and sensibly bowed out of the project, after agreeing to let the painter Roger Chastel replace him. In a letter to Kerr-Xavier Roussel, Denis discussed the commission in more detail and raised the problem, already mooted by the architect, of the project's overall visual coherence: 'Broggi mainly wants to avoid having our four efforts look too mismatched: we'll have to agree on the same colouring, adopt the same scale of figures, etc'.12 Given the dimensions of the projected work - it would stand 11 metres high - the proportions of the figures were obviously a matter of crucial importance, as they are in those great 'Roman' compositions with throngs of figures, Raphael's Transfiguration¹³ and Guercino's Burial of Santa Petronilla.14 Vuillard especially admired the Italian masters' way of placing monumental figures in the immediate foreground and relegating divinities of a lesser stature to a higher, more distant position. It is, in fact, this sense of scale and foreshortening that distinguishes Vuillard's panel from Puvis de Chavannes' characteristically horizontal, frieze-like murals. Because Peace, Protector of the Muses is distinctly vertical, it

(prosperity), Pax in virtute tua (the power and



E. V., Two preparatory drawings for *Peace Protector of the Muses*, graphite on paper, 18 x 11 cm. Private collection.

obliged the artist to come up with radically new solutions. His preliminary pastels suggest that he first toyed with the notion of using a vaguely religious-looking motif; indeed, one of them (see ill.) depicts a somewhat Guercino-like Virgin floating above the sacred grove where the muses are seen to foregather. But almost immediately after, he jotted down a new idea:

'Peace protector of the muses
At the top peace pushing clouds apart
In a cleft at the bottom the nine muses in a
grove:

foreground left Urania the muse of astronomy

to the right Clio the muse of history behind Urania[,] Polyhymnia, the muse of epic poetry

in the centre Melpomene the muse of tragedy

bowed over an inscription, to the right Thalia the muse of Comedy leaning on an altar in front of which lie tragic and comic masks Between them Calliope writing in the background from left to right Terpsichore the muse of dancing

Terpsichore the muse of dancing
Erato the muse of love poetry
Euterpe the muse of musical harmony'. 15
Never before had Vuillard placed himself so squarely in the territory of museum art, as he himself was the first to acknowledge. On 12
February 1917, he mentioned: 'at the Louvre after lunch, the Le Sueurs[,] Prud'hon (for the League of Nations project)'. 16 The 'Le Sueurs' are almost certainly the series of paintings he had been familiar with since his youth, the decoration for the Chambre des Muses at



the Hôtel Lambert (1655). But these obvi-

E. V., Lulu in a chiton posing for *Peace Protector of the Muses*, 1937, photograph.

Private collection.

ous models notwithstanding, he again asked his spiritual daughter Lulu to model for him, as he had done when painting *La Comédie* (XII-134) for the Palais de Chaillot. Wearing a Greek tunic and posing successively as a variety of demigoddesses, she lent her classical fea-



E. V., Lulu sitting in an armchair with her arms out representing 'Peace', 1937, photograph. Private collection.



E. V., Lulu as Clio seen from behind, 1937, photograph. Private collection.



E. V., Lulu posing as Urania, 1937, photograph. Private collection.

tures to the figures in Vuillard's panel. Seated in an armchair, she spread her arms apart in a gesture that would become that of Peace soaring above the sacred grove (see ill.). She mimed Clio while Vuillard photographed her from the back (see ill.); reclining in an armchair, she then became an incarnation of Urania, whose dejected figure gazes at us from the panel's foreground. Though Vuillard treated the entire program with high seriousness, associating Le Sueur's muses with memories of Puvis de Chavannes' famous decoration at the Lyons Museum, *Sacred Grove Beloved of the*

Arts and the Muses – which he had viewed time and time again from the days of his childhood at Cuiseaux – he also yielded to his penchant for populating his compositions with friends and family.

For the first time in his life, Vuillard was tackling Parnassus and had to clamber up on scaffolding. Working on the panel meant not just drawing inspiration from Puvis, it meant producing a Puvis decoration. As his apartment in the place Vintimille was too small for such a large-scale project — and being loth to repeat



E. V., preparatory drawing for the face of 'Peace', graphite on paper, 16 x 12.4 cm. Private collection.

the mistake he had made with La Comédie, which he had painted by unrolling the canvas section by section as his work on it progressed - he arranged to have Peace, Protector of the Muses assembled in large premises in the avenue Frochot, near the place Pigalle. He employed two assistants, the painter Viminet and a certain Martine and, in a departure from his usual practice, used tracing paper. Peace's beautiful face draws its spare lines from supreme examples of ancient marble statuary (see ill.). Despite Bonnard's encouragement, Vuillard was constantly 'tormented by Geneva',17 as he noted on 22 July 1938.18 The canvas was backed in situ and installed in August 1938, with Vuillard making the final touches after taking a quick trip to Les Clayes and back. On 7 August he wrote to Jacques Salomon: 'We worked very hard in Geneva under not always ideal conditions, but in spite of our fatigue were all in good spirits and got along excellently, Denis, Martine, Chastel, Ker and myself. Only once we are able to get a little distance from it will we be able to judge







The three other decorations for the League of Nations building, Geneva, postcards. Salomon archives: Roger Chastel, *Pax genitrix*. Kerr-Xavier Roussel, *Pacis alumna Ceres*. Maurice Denis, *Fiat pax in virtute tua*.

the result... We were obliged to vacate the premises for the scaffolding to be taken down and for the hall to be set up for a concert (Bruno Walter) on Friday and for the [Council] session to begin on Monday'. 19 Around

the 26th of August Maurice Denis returned for another visit of the League of Nations, and reported with amusement in his journal: 'Vuillard on the scaffolding, in black and in shirt sleeves like a suburban pensioner tending his roses. I can't make out his figures: grey effect, but with wonderful gradations from up close'. ²⁰ Vuillard left Geneva for the last time on 5 September 1938. Twenty days later, the idyllic and humanistic hopes celebrated in his moving decoration were irrevocably shattered at the Munich Conference.

¹ Roger-Marx 1946a, p. 169.

 2 Pierre Puvis de Chavannes, *Peace*, known as *Plenty*, c. 1861-65, wax-based paint on canvas mounted on a wall, oval medallion painted in camaïeu, 129×203 cm, Musée de Picardie, Amiens.

³ P. Puvis de Chavannes, *Ave Picardia Nutrix*, c. 1861-65, wax-based paint on canvas mounted on a wall, 450 × 1750 cm, Musée de Picardie, Amiens.

⁴ Puvis de Chavannes 1926, p. 90.

⁵ Quoted in Salomon, *K.-X. Roussel*, La Bibliothèque des Arts, Paris 1967, p. 36.

⁶ 'Every dawn even clumsy / At clenching a dark fist...' E. V., loose leaf from a notebook, *Geneva* file, Salomon archives.

⁷ E. V., letter to Bonnard, 25 March 1935, priv. coll., Fontainebleau.
⁸ Ibid.

⁹ Denis 1959, III, p. 190.

¹⁰ E. V., letter to Kerr-Xavier Roussel, [6 Dec.] 1936, Maurice Denis archives.

11 E. V., letter to Maurice Denis, 22 Aug. 1936, ibid.

¹² As reported by E. V. in a letter to Kerr-Xavier Roussel, [6 Dec.] 1936, ibid.

³ Raffaello Sanzio called Raphael, *The Transfiguration*, c. 1518-

20, oil on canvas, 405×278 cm, Pinacoteca Capitolina, Rome ¹⁴ Giovanni Francesco Barbieri, called Guercino, *The Burial of Santa Petronilla*, 1623, oil on canvas, 720×423 cm, Pinacoteca Capitolina, Rome.

¹⁵ E. V., loose leaf from a notebook, *Geneva* file, Salomon archives.

16 E. V., Journal, IV.11, fol. 5.

¹⁷ Ibid., IV.12, fol. 20v.

18 Ibid., IV.12, fol. 20r.

¹⁹ E. V., letter to Jacques Salomon, 7 Aug. 1938, Salomon archives.

²⁰ Denis 1959, p. 203.

XII-143 The Morning Concert, Place Vintimille

1937-38 Glue-based distemper on cardboard, 85 × 99 cm Signed, lower right: *E Vuillard* Private collection, Paris

Provenance: Gift from the artist in aid of the Cercle Ronsard, Hôtel Drouot, Paris, 24 June 1938, lot 34 – Fernand Javal, Paris, 40,000 F – Private collection, Paris.



XII-14:

Exhibitions: Paris, Musée National d'Art Moderne, 1957, no. 191 – Albi, Musée Toulouse-Lautrec, 1960, no. 81 – Munich, Haus der Kunst, 1961, no. 120 (ill.).

Bibliography: Salomon 1945, p. 91 (ill.); 1961, p. 173 (ill.); 1968, p. 177 (ill.).

'The renowned violinist Léon Nauwinck was fond of painting; he knew that Vuillard enjoyed music, and consequently got into the habit of dropping by from time to time to soothe his morning doldrums, shortly before lunch, accompanied by Madame Ortmans-Bach and the pianist Claude Crussard. The easel and the drawing-table served as music stands. There were never more than three or four of us to enjoy these sessions, which were held in Madame Vuillard's bedroom, thereby adding fervour to the pleasure of listen-

ing to the music of Bach, Telemann and Vivaldi. Annette at Villerville and Bonnard's screen [both] figure in this masterly brush-and-distemper sketch that is the very incarnation of life.'

¹ Salomon 1968, p. 177.

XII-144 Charles Malégarie

1937-38; reworked in 1939 Glue-based distemper on canvas, 89 × 116 cm Signed, lower right: *E. Vuillard* Private collection, Paris

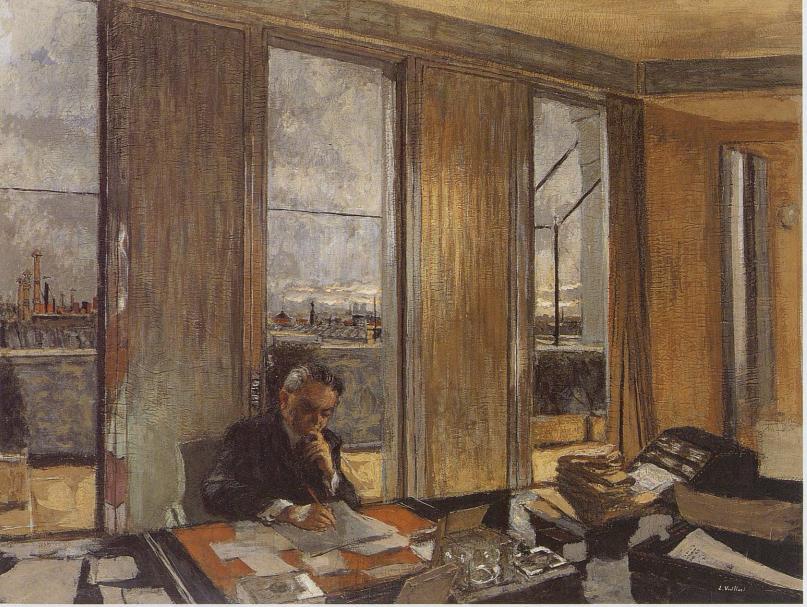
Provenance: Commissioned from the artist by Charles Malégarie, Paris – Private collection, Paris.

Exhibition: Paris, Musée des Arts Décoratifs, 1938, no. 220 [*Monsieur Ch. M.*, 1938].

Bibliography: George 1938a, p. 35 (ill.) – Chastel 1946, pl. 96 – Roger-Marx 1946a, pp. 112 (ill.), 118, 158 – Schweicher 1949, pp. 71-74.

A colleague and a neighbour of Eugène Freyssinet, Charles Malégarie was a chief engineer for the Ponts et Chaussées and the deputy director of the Compagnie Parisienne d'Éléctricité, a private electricity board that commissioned artworks from time to time (among them Man Ray's famous portfolio of photomontages, Électricité, in 1931).

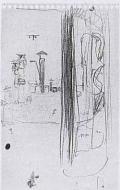
Vuillard, who portrays the sitter in his office at 1 rue Duleau, in the Paris suburb of Neuilly, worked on the portrait from 14 December 1937 to 5 January 1939. The view of the city from the top-floor windows did not

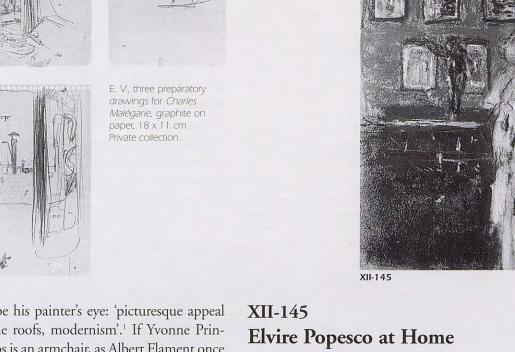


XII-144









escape his painter's eye: 'picturesque appeal of the roofs, modernism'. If Yvonne Printemps is an armchair, as Albert Flament once quipped, and Philippe Berthellot an inkwell, Malégarie is a vista of smoke stacks. There is something of a jeweller's delicate touch in this rendering of the low-key monumentality of the Art Deco office building, with its tall window-openings affording glimpses of an unbroken frieze of roofs under a grimy sky. As usual, Claude Roger-Marx's commentary on this inspired work is supremely good: 'The portrait of Charles Malégarie seated at his desk (1938) surpasses his other portrayals of industrialists and businessmen. Its originality lies chiefly in the choice of a seascape format – one he nearly always uses successfully - which allows him here to unfold above the sitter's head a frieze-like landscape of sky and roofs. The atmosphere is unusually fine; as usual, it is largely fleshed out in grey and milky tones. And once again the painter's sympathy for the sitter has made all the difference; there is no feeling that he doesn't belong here, as there is in the overly well-to-do interiors'.2

¹ E. V., Journal, 14 Dec. 1937, IV.11, fol. 51v.

² Roger-Marx 1946a, p. 118.

c. 1938 Pastel on paper, 100×81 cm Signed, lower right: E Vuillard Current whereabouts unknown

Provenance: Elvire Popesco, Paris - Current where-

XII-146 Portrait of Elvire Popesco

1937-40 Oil on canvas, 101×80 cm Stamp 2, lower right Private collection, United States

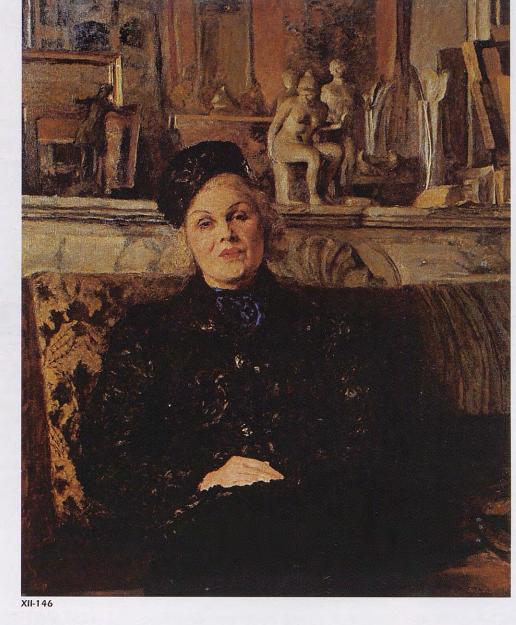
Provenance: Artist's studio - Sam Salz, New York - Joseph Rosensaft, New York - Sale, Sotheby's, New York, 17 March 1976, lot 50 (col. ill.) - Jerry Moss, Hollywood (California) - Sandra Moss-Hyman, United States - Private collection, United States.

Exhibitions: Paris, Orangerie, 1940, no. 30 – Paris, Drouin, 1943, no. 95 - Edinburgh, Royal Scottish Academy, 1948, no. 121 - London, Wildenstein, June 1948, no. 63 - Paris, Charpentier, 1948 (not in cat.) - Basle, Kunsthalle, 1949, no. 211 (ill.) -Vevey, Musée Jenisch, 1958, no. 25 (ill.) - New York, The Metropolitan Museum of Art, 1962, no. 105 - New York, Wildenstein, Oct.-Nov. 1964, no. 60

Bibliography: Beaux-Arts, no. 278, 29 April 1938 p. 3 (ill.) – Beaux-Arts, no. 107, special issue, 30 June 1943 p. 3 (ill.) - Roger-Marx 1946a, p. 104 (ill.) -Salomon 1961, p. 183 (ill.) - Preston 1971, p. 49, fig. 72.

Description: The actress is seated full-face, with a floral-pattern cushion behind her back, on a brown wallseat in front of the fireplace in Vuillard's drawing-room in the place Vintimille. On the white marble mantelpiece behind her is a statuette by Maillol surrounded by half-a-dozen or so studies, the one on the left in a gleaming gilt frame. (JS)

On the day of the first sitting for this portrait, 21 December 1937, Vuillard confided that he felt 'somewhat nervous waiting [for] Popesco'.1 Since coming to Paris in 1923 or thereabouts the Rumanian-born Elvire Popesco had become a renowned light-comedy actress. She specialised in playing eccentric women-of-the-world, Russian or Polish heiresses and kept women (sometimes all rolled into one), and was famous for sparking off hilarious misunderstandings with her deliberate mispronunciations. Louis Verneuil wrote most of her roles, including those for the cinema. Popesco almost certainly met Vuillard through the boulevard set, perhaps



at a party at the Hessel's château, Les Clayes; Lucy, at all events, was present at one of her sittings. On 10 June 1938, Vuillard jotted down in his Journal: 'P[opesco] with Lucy[,] have lunch with her at home ... rework Pop'.2 These were the years when Popesco was winning great acclaim for her performances in Roger Richebé's L'Habit vert (1937), Jean Boyer's Mon curé chez les riches (1938), Sacha Guitry's Ils étaient neuf célibataires and Abel Gance's Paradis perdu (1939). She was the quintessence of the 'grande dame of the silver screen' (or the 'monstre sacré of the French cinema') who never appears in a major film, but whose wit and personality beguiled audiences, and whose reputation has survived intact. At the time this portrait was painted she was so busy acting for film studios that

she was forever missing her appointments with the painter. On 31 December 1937, he reported: 'Popesco doesn't come[,] cover the canvas, the background'.3 A week later (6 January 1938), his Journal reads: 'message from Pop. Who doesn't come[;] work the background, mirror, trial, add tonal values'. 4 A year later (3 January 1939), he notes again: 'Popesco leaves me in the lurch, rework her portrait alone'.5 In the end, the only way of getting a model of her features was for him to go out and 'buy a "portrait" of her in the popular film magazine, Cinémonde.6

The actress's offhand ways are bound to have exasperated Vuillard – who could exact punctuality from a government minister – but he nevertheless succeeded in painting a portrait that is at once oddly sober and genuinely funny. Her black astrakhan coat almost pales into insignificance next to her deep-blue collar and superbly highlighted right hand. The composition's true focal point, however, is unquestionably the pursed lips, a detail which, combined with the pronounced eyebrows and rouged cheeks, turns the young actress into a carnival mask of disquieting ugliness. He treacherously changes her into a tyrannical old lady. Once again, we catch the old master all too evidently settling scores with his sitter.

E. V., Journal, IV.11, fol. 52v.

Ibid., IV.12, fol. 14v.

³ Ibid., IV.11, fol. 53v.

⁴ Ibid., IV.11, fol. 54r.

Ibid., IV.12, fol. 45r.

Ibid., 30 Dec. 1938, fol. 45r.



XII-147

XII-147 Thérèse Perevra (Madame Léon Blum)

Pastel on paper, 37 × 37 cm Signed, lower left: E Vuillard Art market, South Africa

Provenance: Léon Blum, Paris - Private collection, Paris - Sale, Hôtel Drouot, Paris, 27 May 1988, lot 185 (col. ill.) – JPL Fine Arts, London – Goodman Gallery, Sandton (South Africa).

Exhibitions: London, JPL, 1988-89, no. 42 (col. ill.) - Salzburg-London, 1991, no. 43 (col. ill.).

After the death of this first wife, Lise, in 1931, Léon Blum married Thérèse Pereyra. Her sister, Suzanne Pereyra, was married to the composer Paul Dukas. Thérèse died suddenly on 22 January 1938, only a few weeks before Léon Blum put together his second, shortlived cabinet, against a background of worsening international crisis. The leader of the Front Populaire asked Vuillard to paint a posthumous portrait of his wife, and the painter immediately set to work using photographs of the defunct sitter: 'evening, call in at Lucy's, talk of Thérèse Blum's funeral this

morning, go back to looking through photographs, Intran[sigeant] reporter, ill at ease'.1

E. V., Journal, 24 Jan. 1938, IV.11, fol. 57r. L'Intransigeant was a daily newspaper (trans.).

XII-148 Le Cantique des cantiques, a Play in One Act by Jean Giraudoux

Sketch for the stage set

1938

Pastel on paper, dimensions unknown Current whereabouts unknown

Provenance: Current whereabouts unknown.

Giraudoux's short 'proverb', a commission from the Comédie-Française, opened on 13 October 1938 (three days behind schedule, due to various last-minute hitches1). Louis Jouvet directed it, and the cast included Madeleine Renaud, Pierre Dux, Fernand Ledoux and Lise Delamare, in other words the crème de la crème of the French stage at the time. Vuillard had first been approached in June of that year: 'Giraudoux, request for décor, late visit'.2 By 23 June, a more concrete proposal had been put forward: '3 o'clock[,] Jouvet and Giraudoux, 1st idea for setting, sad visit'.3 On 12 September – at a time when his Journal entries were largely devoted to the international crisis, to Hitler's speeches and

the controversy over Chamberlain's policy of appeasement with Germany - Vuillard met with the Comédie-Française's scene painters. On 24 September, he complained about the 'niggardly'4 plants on stage. His maquette, reproduced in the programme for the opening evening, bears little resemblance to the finished set as it appears in the photographs of the performance (see ill.).



of Le Cantique des cantiques with Pierre Dux, Madeleine Renaud and Jean Debucourt 1938 Photograph, Lipnitzki.

Marie-Blanche de Polignac, who had persuaded Vuillard to undertake the décor for Giraudoux's play, recalled with a hint of disappointment: 'The stage was too big and rather empty, rather unfocussed; still, the scene depicted a restaurant on the Champs-Élysées and the lawns in front, the little castiron hoops that sparrows light on, and it was clearly Vuillard's territory'.5

¹ Exhib. cat., Bibliothèque Nationale, 1982, pp. 138-140. ² E. V., Journal, 11 June 1938, IV.12, fol. 15r.

Ibid., 23 June 1938, fol. 16v.

Ibid., 24 Sept. 1938, fol. 27.

⁵ Polignac 1965, p. 141.



XII-148

XII-149 A Sitting at the Institut

Glue-based distemper on paper, mounted on canvas, 100×74 cm Stamp 1, lower right Private collection

Provenance: Artist's studio - Private collection.

Exhibitions: Paris, Charpentier, April-June 1943, no. 230 - Munich, Haus der Kunst, 1968, no. 114 (ill.) - Paris, Orangerie, 1968, no. 194 (ill.) - Lausanne, 2000-01, no. 98.

Bibliography: Salomon 1945, p. 115 (ill.) - Chastel 1946, pp. 106, 111 (ill.) - Roger-Marx 1946a, p. 80 - Salomon 1968, pp. 33, 188, 189 (col. ill.) - Preston 1971, p. 48, fig. 70 - Cogeval 1993b, p. 110 (col. ill.).

Description: The tiers of the Institut's semicircular assembly hall are thronged with academicians in dark coats trimmed with green brocade; the faces of those seated in the dark rows on the right shine softly. The grey walls are decorated with two large blind arcades underlined with dark shadows, and in the niche slightly to the right of centre is a light-coloured statue of Richelieu with bright modelling. On the right, the president of the session and his two 'assessors' sit at a table lit by an electric lamp. The bright-red ribbons and rosettes of the Légion d'Honneur stand out distinctly on the green coats; the balding heads in the frontmost rows gleam in a somewhat ironic and picturesque manner. The figure in the foreground appears to be Paul Valéry. The overall composition brims with an elaborate interplay of natural and artificial light, which gives the tonal values astonishing vigour. (AC)

Vuillard, in the course of his long life, had never chased after honours. Along with Bonnard and Roussel, he had turned down the Légion d'Honneur in 1912 – as Jacques Roussel puts it rather wittily, he still had a 'virgin buttonhole'. And even though he and Roussel had agreed to participate in the selection of Prix de Rome candidates in 1934, his modesty had kept him well out of the way of official recognition. It was only at the insistence of Maurice Denis, in league with David David-Weill (see XI-229), that he finally began to give thought to joining the Institut; and even then, worried that he would be laying himself open to being called an academic artist if he said yes, he kept deferring his decision.

Meanwhile, wheels were turning. In his Journal for 13 December 1937, Vuillard noted



with a hint of resignation: 'David-Weill, Institut business; 17 signatures; no help for it; give in, very ill at ease afterwards'. Thus on 5 February 1938 - two months before his large retrospective was to open at the Pavillon de Marsan - he was elected to the seat of Paul Chabas. As Claude Roger-Marx observed, 'since his recent election to the Academy, the so-called avant-garde press has made a point of ignoring his exhibition',3 a silence that was sure to have hurt the ageing master.

It would be difficult to maintain that Vuillard entered the Institut reluctantly. Pierre Véber suggested that if he appeared to do so, 'it was from an excess of Christian humility'.4 Let us simply say that Vuillard belonged rebellious to a generation. Yet, it occurred to him that, if elected, he might be able to influence the Institut from within. And anyway, had he not thrown in his lot in the 1930s with a bourgeoisie that set great store by official distinctions? Had he not been given two State commissions (La Comédie, XII-134, and Peace, Protector of the Muses, XII-142), and,

by accepting them, in effect compromised with a system from which he had hitherto held aloof, and a style that had thus far been quite alien to him? Increasingly, he now saw himself as an heir of the great French tradition, a new Le Sueur, a new Puvis de Chavannes. In short, there was every reason for him to have joined the Institut.

André Chastel's remarks about the present painting have his customary penetration. The 'humdrum official meeting' it depicts is, he writes, 'transfigured not by wit, as one might briefly suppose, but by the passionate attention paid to the lights that evoke, through their coloured shapes and through the gleams they cast on statues and faces, heaven knows what occult and sensual rites belonging to a secret religion whose magician Vuillard has become'.5

Salomon 1945, p. 114.

² E. V., Journal, IV.11, fol. 51v.

Roger-Marx 1946a, p. 43.

Pierre Véber, in Roger-Marx 1946a, pp. 42-43.

⁵ Chastel 1946, p. 106.



XII-150



XII-151

XII-150 Portrait of Henri Malégarie (study)

1938-39 Pastel on paper, 80 × 62 cm **Musée Calvet, Avignon (France)**, Inv. 22425

Provenance: Artist's studio; M. and Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Roussel gift to the French State, 1941; deposited with the Musée National d'Art Moderne, Paris; deposited with the Musée Calvet, Avignon, Feb. 1953.

Exhibitions: Paris, Orangerie, 1941-42, no. 17 – Baden-Baden, Kurhaus, 1946, no. 23 – Vienna, Kunstgewerbemuseum, 1947, no. 161.

Description: Profile view of young Malégarie in a check shirt and grey trousers, standing with his head facing us and his two hands resting on a table. On the orange fireplace behind him are a variety of objects, including a blue globe, above which is a frame trimmed with green bands. (JS)

XII-151 Henri Malégarie

1938-39 Glue-based distemper and gouache on paper, 50 × 49 cm Signed, lower right: *E Vuillard* Private collection, Paris Provenance: Commissioned from the artist by Charles Malégarie, Paris – Private collection, Paris.

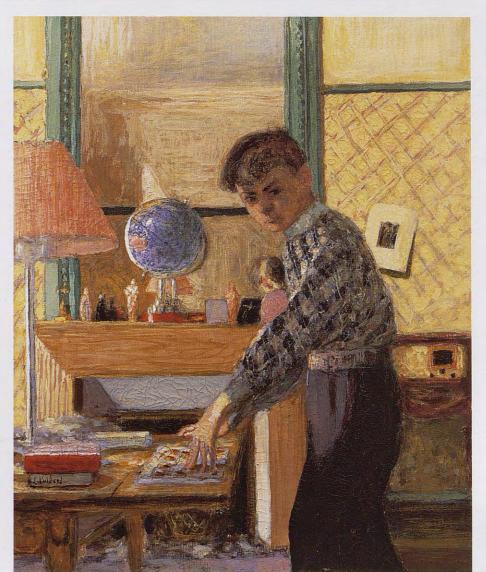
XII-152 Henri Malégarie

1939 Glue-based distemper on paper, 62 × 50 cm Signed, lower right: *E. Vuillard* Private collection, Paris

Provenance: Commissioned from the artist by Charles Malégarie, Paris – Private collection, Paris.



XII-15



XII-153

XII-153 Henri Malégarie

1938-39 Glue-based distemper on canvas, 60.5 × 50 cm Signed, lower left: *E. Vuillard* Private collection, Paris

Provenance: Commissioned from the artist by Charles Malégarie, Paris – Private collection, Paris.

On 13 March 1939, Vuillard reported in his Journal: 'tracing from [my] attempt [at portraying] young Malégarie, on canvas[,] presence of Jacques R[oussel]; effect rapidly duplicated'. This portrait of a well-behaved schoolboy may have reminded him of his depictions of young Jacques Roussel made a quarter of a century earlier (see, for example, *Jacques Roussel by an Open Door*, IX-17). View-

ing the model from a relatively low vantagepoint – most likely a small chair – enables Vuillard both to add stature to the child and to capture the ceiling of his loudly coloured room reflected in the mirror above the fireplace.

¹ E. V., Journal, IV.13, fol. 3v.

XII-154 Monsieur and Madame Lucien Bonn

1939
Glue-based distemper on canvas,
115 × 145 cm
Signed, lower right: *E. Vuillard*Private collection, Paris

Provenance: Commissioned from the artist by Lucien Bonn, Paris – Private collection, Paris.

Bibliography: Roger-Marx 1946a, p. 107.

Description: Monsieur Bonn is seated on the left in a grey-green jacket; the orange-tinged light from the reflector lamp set in front of him on the desk falls mainly on his hands and clothes. On the right is Madame Bonn in a black dress and green blouse, standing in front of a bookcase, gazing at her husband; she is bathed in reflected light from a pair of wall lamps which also cast gleams on the frame of a portrait of Verlaine and a small statue of Moses. The archives for this portrait include some eighty pastel studies and seventy-five sheets of pencil sketches. (JS)



-154





XII-156

XII-155 Claudie Weil

Pastel on paper, 49 × 31 cm Stamp 1, lower right Private collection, Paris

Provenance: Artist's studio - Dr Prosper-Émile Weil, Paris - Private collection, Paris.

XII-156 Claudie Weil

1939 Pastel on paper, 49 × 31 cm Current whereabouts unknown

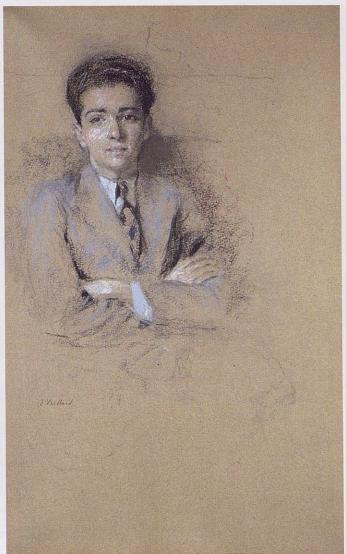
Provenance: Artist's studio – Current whereabouts

XII-157 Alain Weil

1939 Pastel on paper, 49 × 31 cm Signed, lower left: E Vuillard Private collection, Paris

Provenance: Dr and Mme Prosper-Émile Weil, Paris - Private collection, Paris.

Alain Weil, the son of Juliette and Prosper-Émile Weil, is the same person as the small boy listening to his mother tell a fairy tale in the splendid 1923 group portrait, Madame Weil and Her Children (XI-103). He was by now a young man and still very close to Vuillard. He and his parents took the old painter to see the 'Masterpieces of the Prado' exhibition held in Geneva from 1938,1 at the time when Vuillard was putting the last touches to his great panel for the League of Nations (Peace, Protector of the Muses, XII-142). On the way there, in the Weil's Citroën 11, Vuillard upbraided Alain for 'being a clod' because he was reading a book on Buddhism instead of looking at the splendid landscapes through which they were travelling.2



XII-157

¹ The Republican government in Spain had shipped the Prado's collections to Geneva, to save them from falling into the hands of the pro-Franco forces. They remained in Switzerland until after the Second World War, at which time they were returned to Spain, then governed by Franco.

² As told to the author by M. Alain Vernay in Aug. 2000.

XII-158 The Red, White and Blue Bow

c. 1938-39 Pastel on yellow paper, 31 × 23.5 cm Stamp 3, lower left Rose Art Museum, Brandeis University, Waltham (Massachusetts), 1962.69

Provenance: Artist's studio - Private collection -Galerie Renou, Paris - The Mayor Galleries, London – A.P. Bersohn, New York – Bersohn gift to the Rose Art Museum, Brandeis University, Waltham, 1962.



XII-158

Lulu Hessel was a daily presence towards the end of Vuillard's life, which she brightened immeasurably. She had a queenly bearing, carried her head in an attractive way and was shy, to boot, which only added to her allure. She appears time and time again in the artist's



E. V., Lulu Hessel at the Château des Clayes, c. 1938, photograph. Private collection.



E. V., Lulu and Lucy Hessel at Les Clayes, c. 1938, photograph. Private collection.

photographs and paintings during the happy years at Les Clayes (see ills.). She had the innocent, devastating charm - given piquancy by a streak of sulky wilfulness - of Micheline Presle in Jacques Becker's film Falbalas (1945) or, better still, of Nicole Stéphane in Jean-Pierre Melville's Les Enfants terribles (1949). Here she is portrayed rigged out in the South-American style - the Carmen Miranda look – that was all the rage among young Parisian women during the Occupation. In 1940, Lulu married Louis Arpels (the founder of Van Cleef & Arpels), choosing him over a host of other suitors, amongst whom the explorer Paul-Émile Victor. The story goes that Victor tried to get into her room by climbing up the façade at Les Clayes. She was certainly worth the effort.



XII-159

XII-159 Portrait of Sam Salz

1939

Pastel on paper, 51 × 34 cm Signed and dedicated, lower left: à Monsieur Salz / cordialement / E. Vuillard Private collection, United States Provenance: Artist's studio – Sam Salz, New York – Private collection, United States.

Exhibitions: San Francisco, Legion of Honor, 1940, no. 712 – Cleveland-New York, 1954, p. 104.

Bibliography: Art News Annual 21, 1952 p. 16 (ill.) – Preston 1971, pp. 158, 159 (col. ill.).

Sam Salz was Vuillard's leading American dealer in the 1930s and especially after the

artist's death. Many of the master's paintings belonging to public and private collections in the United States - among them the Colin, Stralem and Robinson collections - passed through Salz's gallery. The Viennese-born dealer had started out as a painter (he had even painted a portrait of Vuillard). Having settled in Paris in 1920 or thereabouts, he spoke fluent French and, among other things, negotiated the sale of nearly threefourths of the Durand-Ruel collection. In 1935, he moved to a town-house on East 76th Street in New York, but continued to visit Paris regularly. Vuillard met him through Jos Hessel on 31 January 1938 (Salz had been on close terms with Alphonse Bellier for years). Vuillard and Salz must have got along particularly well for the painter to invite the dealer to come and pose in his apartment on the place Vintimille. This small pastel is Vuillard's last tribute to Degas; it brings to mind the Portrait of Diego Martelli, which he would have seen around this time on the walls of Dr Viau's residence and, to an even greater extent, The Collector of Prints (1866) in the Have-



Edgar Degas, *The Collector of Prints*,
1866, oil on canvas.
The Metropolitan
Museum of Art,
New York:

mayer collection (even the dimensions of the two works are almost identical – see ill.). In the background, behind the dealer's head, we recognize the *Portrait of Cipa Godebski* (VI-75) and the portrait of *Elvire Popesco* (XII-146), two works of Vuillard that Salz would subsequently sell to Joseph Rosensaft.

 1 Edgar Degas, *Portrait of Diego Martelli*, 1879, oil on canvas, 110×100 cm, Scottish National Gallery of Modern Art, Edinburgh



XII-160

XII-160 The Family of Edward G. Robinson

1939
Pastel on paper, 48 × 63.5 cm
Signed, lower right: *E. Vuillard*Private collection

Provenance: Edward G. Robinson, United States – Gladys Lloyd Robinson, United States – Robinson sale, Sotheby's, New York, 26 Oct. 1960, lot 81 (ill.) – Nathan Cummings, New York – Sale, Christie's, New York, 13 Nov. 1985, lot 115 (col. ill.) – Private collection.

Exhibitions: New York-Washington D.C., 1953, no. 40 – New York, Hammer Galleries, 1959, no. 10.

Bibliography: Roger-Marx 1946a, p. 186.

The American actor Edward G. Robinson (1893-1973) was at the peak of his career in 1939. Mervyn LeRoy had given him his first



Vuillard painting Edward G. Robinson's family at the hôtel Plaza Athénée, 1939, France-Presse photograph. Salomon archives.

break by casting him as the psychopathic gangster in *Little Caesar* (1930). A few years after this pastel was made, Robinson would be directed by Fritz Lang in two films that allude clearly to his discerning eye for collecting pictures: *Woman in the Window* (1944) and *Scarlet Street* (1945). Familiar with Vuillard's work through the Wildenstein Gallery in New York and through Sam Salz, Robinson acquired ten or so of his paintings in the

1940s and 1950s, including *Madame Vuillard Standing, Reading by a Window* (IV-106) and *Nude Standing in the Artist's Studio* (IX-92).

Robinson, his wife and son are depicted here at the Hôtel Plaza Athénée during one of the family's stays in Paris (see ill.). On 16 August 1939, Vuillard noted in his Journal: '[W]ednesday 16[,] phone Robinson[,] appointment confirmed[,] worry about what I'm going to paint; Plaza: pastel[,] lightly indicated, leave [feeling] fairly satisfied'. The sittings evidently went smoothly, and two days later the artist was able to report: 'third and last sitting [at the] Hôtel Plaza, the three Robinsons embraced me; hot day'.2 But the times were not auspicious for hobnobbing with movie stars; a few days later, on 24 August 1939, Vuillard reported grimly, 'signature of German-Bolshevik treaty'.3

¹ E. V., Journal, IV.13, fol. 25r.

² Ibid.

³ Ibid., fol. 26r.



XII-161 Alfred Daber and His Daughter, Aimée

1940 Oil on canvas, 89 × 116 cm Stamp 1, lower left Private collection

Provenance: Artist's studio – Alfred Daber, Paris – Sale, Hôtel George V, Paris, 13 Dec. 1995, lot 38 (col. ill.), bought in - Sale, Espace Tajan, Paris, 24 June 1998, lot 29 (col. ill.), bought in - Private collection.

Exhibitions: Paris, Charpentier, 1949, no. 213 -Paris, Daber, 1954, no. 29 (ill.).

Bibliography: Salomon 1945, p. 131 - Schweicher 1955, pl. 52 - Salomon 1968, p. 36.

In the winter of 1939-40, the art dealer Alfred Daber commissioned Vuillard to paint a portrait of his daughter, Aimée. The little girl seems to have been particularly fidgety, and inevitably the picture turned into a doubleportrait of Aimée seated in her father's arms. In the course of the sittings, which took place in Vuillard's apartment in April and May 1940 – just a few weeks before his death, that is – Daber grew so friendly with the artist that



Vuillard and Aimée Daber, 1939, photograph.

Jacques Salomon asked him to summon a priest and have him persuade Vuillard, who was by then at death's doorstep, to make his peace with God. It was an odd request, to say the least. When France fell to the Germans in mid-June of that year, Daber offered to shelter Vuillard in his property at Montabon, in the Sarthe. Already suffering from a pulmonary oedema, but anxious to escape the advancing German army, Vuillard, paying no heed to the misgivings of his entourage, asked Prosper-Émile and Alain Weil to drive him to Montabon. (A handwritten note by Daber giving instructions to reach his country-house survives in the Salomon archives.¹) It was there that he saw a cow killed by a German shell right under his eyes. On 16 June, the Hessels, who had fled to La Baule, sent their chauffeur Victor to bring Vuillard down south to them.

On being informed of Vuillard's death a little less than a month later, Maurice Denis noted in his Journal: 'Cognacq hands me Daber's letter, which gives one hope that he [Vuillard] died a Christian'. A few weeks later, on 13 August, he added: 'I signed a paper with Beltrand for Vuillard's estate. We visited the studio. Vuillard's last two portraits are such marvels; especially the one of Daber and his little daughter; not to mention all the oth-

Alfred Daber, handwritten note, Salomon archives. Ibid., p. 220.

XII-162 Madame Wertheimer, Avenue Foch

1940 Oil on canvas, 122×95 cm Signed, lower left: E. Vuillard Private collection

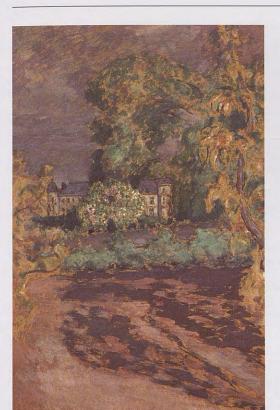
Provenance: Mme Wertheimer, Paris - Private col-

Bibliography: Salomon 1945, p. 131; 1968, p. 36 - Warnod 1988, p. 91.

Description: This is Vuillard's last work, finished in June 1940, while Paris was under bombardment. Three weeks later, he was dead. (IS)



XII-162



XII-163 Château des Clayes on a Stormy Day

1933 Glue-based distemper on paper, mounted on canvas, 130×85 cm Stamp 1, lower right Museo Nacional de Bellas Artes, Buenos Aires, Donación Fondo Nacional de las Artes, 7654

Provenance: Artist's studio - Private collection -Wildenstein, New York - Gift of the Asociación de los Amigos del Museo Nacional de Bellas Artes to the museum, Buenos Aires, 1969.

Bibliography: Roger-Marx 1946c, p. 374, fig. 13 - Buenos Aires [n.d.], col. pl.

XII-164 Château des Clayes

c. 1930-35 Pastel on paper, dimensions unknown Signed, lower right: E Vuillard Current whereabouts unknown

Provenance: Artist's studio - Current whereabouts unknown.



XII-165 Ray of Sunlight in the Grounds of Château des Clayes

1928 Pastel on paper, 25.5×33 cm Stamp 1, lower right Current whereabouts unknown

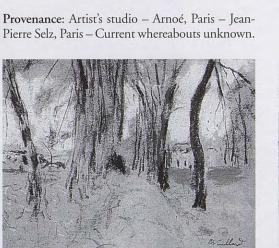
Provenance: Artist's studio - Private collection - Sale, Hôtel George V, Paris, 25 June 1969, lot 278 (ill.) - Current whereabouts unknown.

Description: A path between a mass of sharply silhouetted trees on the left and a brilliant, sunlit treetrunk on the right. Further back, the path skirts a row of light-coloured trees. Green ground, blue sky; the darkgrey paper shows through among the foliage. (JS)

XII-166 Path at Les Claves

c. 1928 Pastel on paper, 34 × 24 cm Stamp 2, lower right Current whereabouts unknown

Pierre Selz, Paris - Current whereabouts unknown.





XII-165

XII-167 Trees at Les Clayes

Pastel on paper, 25 × 33 cm Signed, lower right: EV Current whereabouts unknown

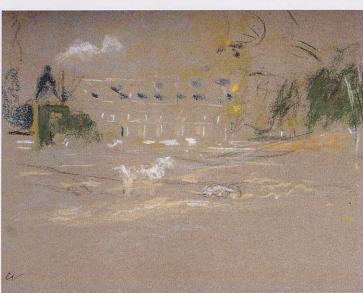
Provenance: Artist's studio - Private collection -Galerie Charpentier, Paris - Jacques Blot, Paris -Georges Renand, Paris, 1953 - Current whereabouts

Exhibition: Paris, Charpentier, 1948, no. 163.

Description: On the left is a dark alley in the gardens; on the right, a reddish-brown row of trees on the edge of a light-green meadow, which is enclosed further to the right by another set of trees with grey trunks. Towards the centre, a grey ditch cuts across the view horizontally, and three tree-trunks stand out against the light. A grey-mauve patch of light is visible on the tree-trunk in the foreground. (AC)







XII-169

XII-168 The Façade of the Château des Clayes

1933-38 Pastel on paper, 24 × 32 cm Signed, lower right: *E Vuillard* Current whereabouts unknown

Provenance: Artist's studio – Private collection – Current whereabouts unknown.

Exhibition: Paris, Musée des Arts Décoratifs, 1938, no. 247.

Description: The château is sketched in pearl-grey on the right. Shades of green – bright lawns, dark yews – play against the grey ground of the paper; in the foreground, quick, sharply drawn lines sketch the branch of a tree against an indistinct grey sky. (JS)

XII-169 Study at Les Clayes

c. 1933-38
Pastel on paper, 23 × 30 cm
Stamp 5, lower left
Musée des Beaux-Arts, Caen (France),
inv. 81.16.19

Provenance: Artist's studio – Private collection – Sale, Salons du Trianon-Palace, Versailles (France), 13 March 1963, lot 34 (ill.) – Maître Raulet, Caen – Raulet gift to the Musée des Beaux-Arts, Caen.

XII-170 The Grounds at Les Clayes

c. 1933-38 Glue-based distemper on paper, 136×140 cm Stamp 1, lower right Private collection

Provenance: Artist's studio – Private collection.

Description: The château seen from the gardens. The composition is held together by two large, slanting tree-

trunks at the foot of which two seated figures can be seen: a young girl in the mauve shadow on the right and, in the deck-chair on the left, a white-haired woman in a light-coloured dress flecked with red and blue, with the sun shining full on the nape of her neck. A dog can be made out in the centre foreground; in the middle ground a yellow and orange streak of sunlight cuts across the lawn horizontally. The foliage of the trees stands out against the pure blue sky; a small white cloud drifts above the château's grey slate roof and pink chimneys. The paper's yellowish ground shows through in the shadowy areas, in the leaves and on the walls of the château, and has a different quality in each spot. (AC)



XII-170



XII-171

XII-171 In the Grounds of the Château des Clayes

c. 1933-38 Glue-based distemper on paper, mounted on canvas, 155×135 cm Stamp 1, lower right Private collection

Provenance: Artist's studio – Private collection.

Exhibitions: Paris, Charpentier, 1948, no. 98 – Paris, Bernheim-Jeune, 1953, no. 62 [*Mme Hessel et Lulu aux Clayes*] – Albi, Musée Toulouse-Lautrec, 1960, no. 85 (ill.) – Paris, Charpentier, 1960, no. 114 (ill.) – Paris, Durand-Ruel, 1961, no. 67 (ill.) – Hamburg-Frankfurt-Zurich, 1964, no. 84 (col. ill.) – Munich, Haus der Kunst, 1968, no. 145 (ill.) –

Toronto-San Francisco-Chicago, 1971-72, no. XVIII (col. ill.) – Paris, Bernheim-Jeune, 1973, no. 35 – Japan, travelling exhib., 1977-78, no. 46 (col. ill.) – Lyons-Barcelona-Nantes, 1990-91, no. 163, p. 45 (col. ill.) – Florence, 1998, no. 132, p. 171 (col. ill.) – St. Tropez-Lausanne, 2000-01, no. 96, p. 142 (col. ill.).

Bibliography: Salomon 1945, p. 111 (ill.); 1961, p. 175 (col. ill.); 1968, p. 179 (col. ill.) – Cogeval, exhib. cat., Florence, 1998, p. 199.

In the 1930s, the château des Clayes became the painter's favourite source of inspiration. The shaded spots in the enormous gardens laid out by André Le Nôtre in the seventeenth century were the model for the thickets depicted in *La Comédie* (XII-134) and, generally speaking, were the last setting – a green bower – for his private paradise. Vuillard depicts his

companion of many years, Lucy Hessel – recognizable here by her platinum-coloured hair – watching her adopted daughter Lulu (recalling Annette thirty years earlier) with little Jean-Claude, the son of the dealer and assessor Alphonse Bellier (see XII-254). The artist was the boy's godfather and taught him the rudiments of painting at Les Clayes; and so keen was his playful sense of humour and his deep respect for the world of childhood that he even agreed to swap sketchpads with him. Perhaps the true subject of this composition – aside from Lucy – is the dazzling impression of a blue sky, the incomparable light of a clear day in the Île-de-France.

¹ Jean-Claude Bellier in a conversation with the author, 9 April 2001.



XII-172 The Château Viewed through Trees

c. 1933-38 Pastel on paper, 30.5×23.5 cm Stamp 3, lower right Current whereabouts unknown

Provenance: Artist's studio - Private collection -Arnoé, Paris - Jean-Pierre Selz, Paris - Private collection, Great Britain - Sale, Sotheby's, London, 30 June 1976, lot 132 (ill.) - Current whereabouts unknown.

Exhibitions: Paris, Renou et Colle, 1942 - Paris, Galerie Beaux-Arts, 1949.

Description: Solid tree-trunks, their outlines emphasized with charcoal, rising up between the dark foliage and the lawn engulfed in shadow. On the right, pale patches of light gleam through the leaves, while in the background, on the far side of the green lawn, can be seen the château's dark slate roof and yellow façade touched with white highlights. (AC)

XII-173 The Tower at the Château des Clayes

c. 1933-38 Pastel on paper, 21 × 25 cm Stamp 1, lower right Current whereabouts unknown

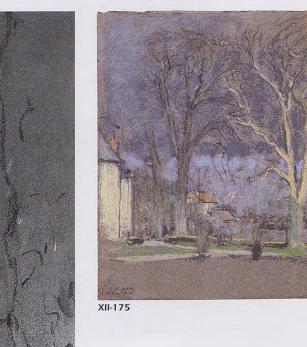


Provenance: Artist's studio – Private collection – Leo M. Rogers, New York - Rogers sale, Christie's, London, 27 June 1972, lot 112 (ill.), bought in - Sale, Christie's, London, 2 Dec. 1975, lot 177 – Current whereabouts unknown.

Description: The château's pink gable and the tower where Vuillard had a room on the ground-floor, framed by a band of green foliage on the left and a bulky, darkgreen tree-trunk in the foreground right. The lawn is bright-green, the walls are overgrown with ivy and the roofs are grey. Pale-blue sky. (JS)

XII-174 The Turret

c. 1933-38 Pastel on paper, 32×20.5 cm Stamp 3, lower right Private collection



Provenance: Artist's studio - Private collection.

Exhibitions: Munich, Haus der Kunst, 1968, no. 175 - Paris, Orangerie, 1968, no. 185.

Bibliography: Salomon 1966, col. pl. 7.

Description: The right-hand side of the composition is taken up by a corner of the château, with the base of the turret in shadow and the upper part in full sunlight. A courtyard and outbuildings with red roofs can be made out in the sunny background. (JS)

XII-175 Stormy Sky at Les Clayes

c. 1933-38 Pastel on paper, 25.5 × 22.5 cm Signed, lower left: EVuillard Private collection

Provenance: Artist's studio – Private collection.

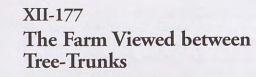
Exhibition: Paris, Musée des Arts Décoratifs, 1938, no. 247.



XII-176 Les Clayes

c. 1933-38 Pastel on paper, 40×32 cm Signed, lower right: EVuillard Private collection, France

Provenance: Private collection, France - Sale, Sotheby's, London, 28 June 2000, lot 365 (col. ill.),



c. 1933-38 Pastel on paper, 21 × 26 cm Stamp 3, lower right Private collection, United States

Provenance: Artist's studio - Arnoé, Paris - Jean-Pierre Selz, Paris - Fletcher Jones, Los Angeles (California) - Sale, Sotheby's, New York, 11 Feb. 1987, lot 13 (ill.) - Sale, Christie's, New York, 18 Feb. 1988, lot 17 (ill.) - Private collection, Florida.

Description: Two tree-trunks delicately shaded with grey daylight, framing a view of a luminous green meadow beyond a light-brown foreground and a grey farm-house set round with dark foliage. (AC)



XII-177

XII-178 The Henri IV Pavilion

c. 1933-38 Pastel on paper, 25.5×33 cm Signed, lower right: EV Current whereabouts unknown

Provenance: Artist's studio - Private collection -Current whereabouts unknown.

Description: A sharp-green lawn in the foreground and, further back to the left, the pavilion at the entrance to the Château des Clayes, with trees highlighted in black. A winter scene. (IS)



XII-179 Madame Vuillard at Table

c. 1928 Pastel on paper, 24.5×32.5 cm Stamp 4, lower right Private collection, Germany

Provenance: Artist's studio - Private collection - Private collection, Bremen (Germany).

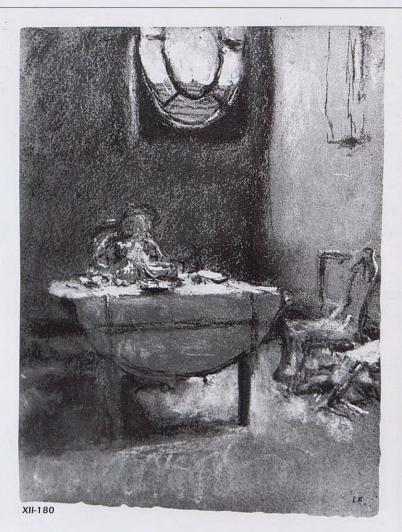
Exhibitions: Lausanne, 2000-01, no. 123, p. 24 (col. ill.) - Munich-Hamburg, 2001-02, no. 17, p. 65 (col. ill.).

Bibliography: Salomon 1966, col. pl. 9.

Description: In a room with bare beams, brown walls and dark-green window-openings stands a table set with gleaming crockery on a light-yellow cloth. On the right is Madame Vuillard seated at table in an armchair and clad in black. (JS)



XII-179





XII-180 Madame Vuillard's Lunch at Les Clayes

c. 1928 Pastel on paper, 33 × 24.5 cm Stamp 3, lower right Current whereabouts unknown

Provenance: Artist's studio - Private collection -Renou et Poyet, Paris - Lefevre, London, 1959 -A. M. Bell MacDonald, Great Britain, 1960 - Sale, Sotheby's, London, 11 Dec. 1969, lot 41 (ill.) -Waddington Galleries, London - Current whereabouts unknown.

Exhibitions: London, Lefevre, Feb.-March 1960, no. 34 (ill.) - London, Waddington, 1970 (col. ill.). Description: The artist's mother seated at a foldingtable, one leaf of which is lowered, in the small pavilion at Les Clayes. The light from the œil-de-boeuf behind her falls on the yellow tablecloth. Her figure can barely be made out in the shadowy contre-jour. (JS)

XII-181 Madame Vuillard in the House at Les Clayes

c. 1928 Pastel on paper, 65 × 50 cm Stamp 1, lower right Current whereabouts unknown Provenance: Artist's studio – Private collection – Alex Maguy, Paris, 1964 - Sale, Sotheby's, New York, 14 Nov. 1990, lot 109 (col. ill.) - Current whereabouts unknown.

Description: Madame Vuillard eating a meal in the dim light filtering through the pavilion's high windows; to either side of the windows are green lines that would seem to suggest curtains. Standing on the oval table to the left of centre are a bunch of poppies and a bottle of Vittel mineral water. The brown paper support, delicately overlaid with pastel, shows through almost every-



XII-182 Madame Hessel in Her Room at Les Clayes

c. 1930-35 Oil on hardboard, 41 × 32.6 cm Signed, lower right: E Vuillard Private collection, Paris

Provenance: Jos Hessel, Paris - Paul Rosenberg, New York, 1935 - Private collection, Paris.

Exhibition: Paris, Schmit, 1991, no. 40 (col. ill.).

As is always the case when portraying his own room, the artist clearly contrives to depict the scene before his eyes all but entirely reflect-



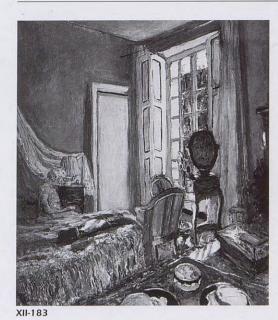
Lucy Hessel's bedroom at Les Clayes, photograph published in La Renaissance, July 1930.

ed in a mirror. As a result, Lucy is thrust into the background, which paradoxically only makes her look more present than ever. The angle of vision Vuillard adopts transforms her tidy room into a sprawling chaos, a storeroom

packed with relics from the past. The pink wall - in reality, quite sickly - seems somehow to quicken the ceaseless shifting to and fro of the objects.

A photograph of the room published alongside an article on Les Clayes in La Renaissance (see ill.)1 shows the fireplace mirror, the painted crystal balls on the mantelpiece, the Pompadour-style canopy above the bed, the table with barley-twist legs and Lucy's writing-table. The framed canvas in the foreground of the painting appears to be a Bonnard, perhaps one of his landscapes at Vernon; along the bottom of the canvas an illegible, oversized signature is just visible beneath the surface of the paint.

Coolus 1930, p. 197.







- 375-0-

XII-183 Madame Hessel in the Pink Room at Les Clayes

c. 1930-35 Glue-based distemper on paper 76 × 70 cm Signed, lower left: *E. Vuillard* Private collection, New York

Provenance: Jean Laroche, Paris; Jacques Laroche, Paris – Galerie Rodrigues-Henriques, Paris – Angelika W. Frink, New York, 1950 – Private collection, New York, c. 1970.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 203 – New York, The Metropolitan Museum of Art, 1963, no. 86.

Bibliography: Roger-Marx 1946a, p. 81.

Description: On the left, seen in profile, is Madame Hessel in a pale-blue dressing-gown, sitting on the edge of her bed. Her white hair blends in with the tulle curtains, and scattered over the orange bedspread are a jumble of papers and a red writing-case. The white door and shutters are edged with black. Through the brightly lit mullioned window trees can be seen in the gardens along with a patch of sky, its blue offset by the yellow of a lemon-wood dressing-table viewed against the light. On the table in the foreground, yellow and ultramarine-blue breakfast cups further reinforce the colourful harmony of this composition otherwise dominated by the pink tonalities of the wall. (JS)

XII-184 Madame Hessel in Her Room at Les Clayes

c. 1930-35 Glue-based distemper on paper, 50 × 33 cm Signed, lower right: *E. Vuillard* Current whereabouts unknown

Provenance: Artist's studio – Private collection – Amante, Paris, 1961 – Current whereabouts unknown.

Exhibitions: Milan, Palazzo Reale, 1959, no. 83 (ill.)

– Albi, Musée Toulouse-Lautrec, 1960, no. 84 (ill.)

– Paris, Durand-Ruel, 1961, no. 66 (col. ill.).

Description: Side view of Madame Hessel seated in a pink dressing-gown in her room at Les Clayes, reading through a sheaf of letters. Standing behind her is a young woman in a blue dressing-gown, leaning over her shoulder. The walls are pink, the shutters and curtains grey-mauve, and the foreground is taken up by a bed with a yellow fur bedspread on which a sheet of white paper stands out sharply. Through the window some bluish trees can be seen. (JS)

XII-185 Madame Hessel Sitting on Her Bed at Les Clayes

c. 1930-35 Oil on cardboard, 38 × 29 cm Stamp 2, lower right Current whereabouts unknown

Provenance: Artist's studio – Charles-Auguste Girard, Paris, 1942 – Current whereabouts unknown.

Description: Madame Hessel sitting on the edge of her bed in a pale-blue dressing-gown, reading a newspaper. She supports herself with her right hand, and with her left hand steadies the black-framed spectacles that mask her lowered face. Her pink nightgown peeks through her loosely tied dressing-gown. The scene is lit from the right by a lamp on a bedside table bathed in orange light. The curtains around the bed are white, and the rug at bottom right is outlined in black. Sketchily rendered pink walls, with hints of the cardboard ground showing through here and there. (JS)



XII-186

XII-186 The Morning Cup of Tea

c. 1930-35
Pastel on paper, 31 × 24 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Sale, Hôtel Drouot, Paris, 28 Oct. 1979, lot 196 – Sale, Christie's, New York, 14 Nov. 1984, lot 216 (col. ill.) – JPL Fine Arts, London – Fairweather and Harding, Chicago (Illinois) – Current whereabouts unknown.

XII-187 At Les Clayes, Lucy in Her Bed

c. 1930-35 Pastel on paper, 34 × 49 cm Stamp 1, lower right Current whereabouts unknown

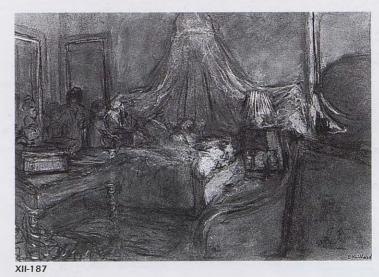
Provenance: Artist's studio – Current whereabouts unknown.

XII-188 Lulu at Madame Hessel's Bedside, Château des Clayes

c. 1935
Pastel on paper, 49 × 63 cm
Signed, lower right: *E Vuillard*Private collection

Provenance: Jos Hessel, Paris - Private collection.

Exhibition: Paris, Musée des Arts Décoratifs, 1938, no. 254 [Femme dans son lit, une petite fille assise à ses pieds, c. 1935].





XII-188

1552



XII-189 Madame Hessel in Her Room at the Château des Clayes

Pastel on paper, 55.5×59.5 cm Stamp 2, lower right J.B. Speed Art Museum, Louisville (Kentucky), 1971.5.1

Provenance: Artist's studio - Sale, Palais Galliera, Paris, 30 May 1967, lot 18 (ill.) - Paul Bianchini, New York - Dr Leonard T. Davidson, 2 June 1968 - Davidson gift to the J.B. Speed Art Museum, Louisville, 1971.

Bibliography: *GBA* 79, supplement, no. 1237, Feb. 1972, p. 120, no. 430 (ill.).

XII-190 Reflections in the Mirror above the Fireplace

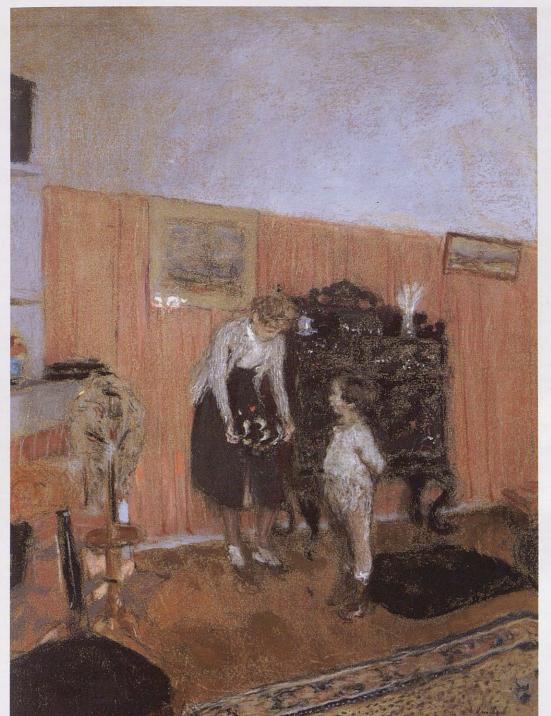
c. 1930-35 Glue-based distemper on paper, mounted on canvas, 48×51 cm Stamp 1, lower right Private collection, Great Britain

Provenance: Artist's studio - Roland, Browse & Delbanco, London - The Hon. Lord Radcliffe, Great Britain, c. 1958 – Marlborough Fine Art, London, 1964 - Private collection, Great Britain.

Exhibition: Nottingham-Bath, 1958, no. 24.

Description: The mantelpiece in Madame Hessel's room, with two pink vases of guelder roses reflected in the black-framed mirror, their tones blending with the white ceiling and pink walls. Thin black lines emphasize the shutter and door at the far end of the room.





XII-191 The Schooner

1935 Pastel on paper, 60×49 cm Signed, lower right: E. Vuillard Private collection, Paris

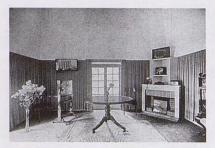
Provenance: Alphonse Bellier, Paris - Galerie Bellier, Paris – Private collection, Paris.

Exhibitions: Paris, Rosenberg, 1936, no. 34 – Paris, Musée des Arts Décoratifs, 1938, no. 256 [Jeune femme et enfant dans un boudoir rose, 1936] - Paris, Carré, 1942, no. 20.

The two figures in this scene are, of course, Lulu and Jean-Claude Bellier. The young girl is showing the boy a schooner made of blown glass - one of several such items in Madame Hessel's boudoir at Les Clayes (see ill.). Vuillard noted in his Journal for 18 September 1935: '[W]ednesday 18[,] stay at Les Clayes; wake up tormented by thoughts of work and money; little China boudoir [with] Jean-



E. V., preparatory drawing for The Schooner, graphite on paper, 19 x 17.9 cm.



Lucy Hessel's boudoir at Les Clayes, photograph published in La Renaissance, July 1930.

Claude and Lulu, idea for sketch, decide [to do it in] pastel, very keen, absorbed all day long; lunch [with] Lulu[,] J. C. [and] Lucy. Stay in. Alone in the house; work on small pastel; feel slightly lost towards the end, evening [with] the Belliers[,] read a little[,] worn out, strained my back; Françoise de l'Anglade, [then to] sleep quite tipsy'.1

E. V., Journal, IV.9, fol. 13r.



XII-192

XII-192 Lulu's Meal

1931 Pastel on paper, 63 × 84 cm Stamp 1, lower right John and Mable Ringling Museum of Art, Sarasota (Florida), SN683

Provenance: Artist's studio – Hanover, London, 1948 – Cadby-Birch, New York, 1952 – Norman Jeffer, United States – Gift of Mr and Mrs Norman Jeffer, in memory of their son, Harris, to the John and Mable Ringling Museum of Art, Sarasota, 1967.

Exhibitions: London, Hanover, 1948, no. 1 – New York, Cadby-Birch, 1952, no. 3.

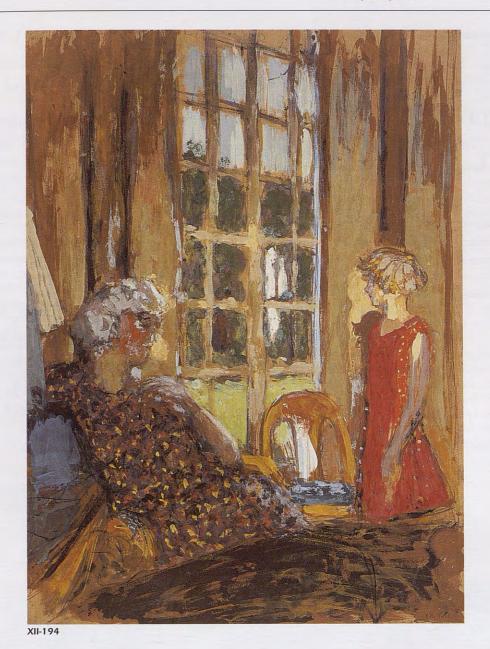
Description: A small, fair-haired girl seated at a light-coloured table, lifting her spoon. Madame Hessel is silhouetted on the left, white-haired and wearing a green blouse and red scarf. To the right on the white table-cloth is a glass containing an orange-coloured liqueur of some kind. Red background. (JS)

XII-193 Lulu Reading at the Château des Clayes

c. 1935
Pastel on paper, 56 × 46 cm
Signed, lower right: *E. Vuillard*Current whereabouts unknown

Provenance: Sale, Hôtel Drouot, Paris, 15 June 1938, lot 38 (ill.) – Sale, Hôtel Drouot, Paris, 12 May 1939, lot 40 – Paul Rosenberg, Paris – Current whereabouts unknown.

Description: A little girl in a white dress and white socks, sitting engrossed in a book on a day-bed against the wall in the background. Table and screen on the right; richly coloured rug in the foreground. (JS)



Description: Madame Hessel and Lulu to either side of a French window in the small sitting-room at Les Clayes. Through the window can be seen the pavilion on the other side of the lawn. Raking sunlight from a window on the opposite side of the room from the one shown here falls across Lulu's profile and shoulder and across the wall and the yellow-backed chair next to her, producing a curious medley of warm and cold tones. (JS)

XII-195 The Budgerigars

1931
Pastel on paper, 86 × 78 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio - Private collection.

Exhibition: Brussels, Palais des Beaux-Arts, 1946, no. 37 (ill.).

Description: Full-face portrait of Madame Tristan Bernard dressed in a red blouse and gazing at a bird-cage occupied by blue and green birds. Lulu appears in profile in a white dress on the left, and in the foreground, dressed in green, is Madame Hessel, knitting. (JS)

XII-194 Madame Hessel and Lulu at the French Window

c. 1932
Glue-based distemper on paper, mounted on canvas, 81 × 60 cm
Stamp 1, lower right
Musée Cantonal des Beaux-Arts,
Lausanne (Switzerland),
inv. no. 1999-003

Provenance: Artist's studio – Simone Berriau, Paris – Urban, Paris – Sale, Galerie Charpentier, Paris, 24 March 1952, lot 13 (ill.) – Private collection – Bequest from Madame Laure Rochat to the Musée Cantonal des Beaux-Arts, Lausanne, 1999.

Exhibition: Lausanne, 2000-01, no. 94, p. 140 (col. ill.).



XII-195



XII-196

XII-196 The Small Sitting-Room at Les Clayes with Lucy and Lulu

c. 1932 Pastel on paper, 64.5 × 49 cm Signed, lower right: *E Vuillard* Private collection, Brazil Provenance: Sale, Palais Galliera, Paris, 23 Nov. 1972, lot 6 – Galerie Bellier, Paris – Paolo Motta, Brazil – Private collection, Brazil.

XII-197 In the Small Sitting-Room at Les Clayes

c. 1932 Pastel on paper, 20 × 24 cm Stamp 3, lower right Private collection, United States

Provenance: Artist's studio – The Leicester Galleries, London, 1955 – G.R. Kennesley – Schoneman Gallery, New York – Private collection, New York.

Description: A woman, her features in shadow, shown full-face seated by a table on which a vase of pink flowers is set, in a room brightly lit by a chandelier at top right. In the background are Madame Hessel and Lulu, standing in front on an ultramarine-blue couch above which hangs a dark panel by Dunoyer de Segonzac. Roughly sketched figure on the left. (JS)

XII-198 The Moths beneath the Chandelier

c. 1930-36 Pastel on paper, 81 × 66 cm Stamp 1, lower right Private collection, United States

Provenance: Artist's studio - Private collection, Texas.

Description: A white-haired woman in a pink dress, a white fox-stole over her shoulders, sitting on a blue-upholstered, lemon-wood couch set against a light-coloured wall in a large drawing-room. She is conversing with a dark-haired woman dressed in yellow. In the foreground is an orange table delineated with slender black lines, which obstructs our view of the legs and waist of the two figures; on it stands a blue vase of flowers. The brown patch on the wall to the left is a painting by Dunoyer de Segonzac. Several large moths circle beneath the bright, green-edged chandelier. (JS)



XII-198

XII-199 The Small Drawing-Room at Les Clayes

c. 1930-36
Pastel on paper, 70 × 55 cm
Stamp 1, lower right
Private collection, Canada

Provenance: Artist's studio – E. J. Van Wisselingh, Amsterdam – Gérald Bronfman, Montreal (Quebec); Marjorie Bronfman, Montreal – Private collection, Canada.

Exhibition: Montreal, Musée des Beaux-Arts de Montreal, 2000, no 2 (ill.).

XII-200 Madame Hessel and Lulu in the Small Drawing-Room at Les Clayes

c. 1934-35 Oil on canvas, 44 × 32.5 cm Signed, lower left: *E. Vuillard* Private collection, Paris Provenance: Fernand Javal, Paris – Private collection, Paris.

Exhibition: Basle, Kunsthalle, 1949, no. 198.

Description: Madame Hessel, white haired and wearing a dress with thin stripes, is sitting in her boudoir, with her elbow propped on the table on the left, at which Lulu, in red, is doing her homework in front of a beigeochre curtain. Several armchairs can be seen, their seats upholstered in a blue-grey fabric. In the background, standing on a pedestal table is a vase of orange dahlias and, on the grey-beige wall, the merest indication of a painting. Bathed in the light of invisible lamps, the floor and the wood of the furniture create an orange-beige harmony. (JS)

XII-201 Reading in the Small Drawing-Room at Les Clayes

c. 1935 Glue-based distemper on paper, 119 × 97 cm Musée Calvet, Avignon (France), Inv. 22424 Provenance: Artist's studio; M. and Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Roussel gift to the French State, 1941; deposited with the Musée National d'Art Moderne, Paris; deposited with the Musée Calvet, Avignon, 1953.

Exhibitions: Paris, Orangerie, 1941-42, no. 25 – France, travelling exhib. [*Peinture contemporaine...*], 1945-46, no. 80 – Liège-Ghent-Luxemburg, 1948, no. 36 – Lyons-Barcelona-Nantes, 1990-91, no. 155, p. 51 (ill.) – Rome, Palazzo delle Esposizioni, 1994-95, no. 19 (col. ill.) – St. Tropez, 2000, no. 128.

Bibliography: Cassou, Dorival, Homolle 1947, p. 16, no. 51 – Paris, Musée National d'Art Moderne, 1948, n.p. (col. ill.) – Vergnet-Ruiz, Laclotte 1962, p. 256 – 'Antologia' 1967, p. 367 (ill.).

Description: Evening in the sitting-room at Les Clayes. In an armchair in the left foreground is a dark-haired woman seen in profile, her head bent over a newspaper. In the background at the centre are Alfred Athis Natanson and Jos Hessel, sitting around a table playing cards, and, to the right, Romain Coolus slumped in an armchair. On the wall behind them can be seen Marie Laurencin's framed portrait of Madame Hessel. The pink ceiling-lamp lights up the nape of the woman's neck, while the side of her head, bent over a newspaper, is in green shadow; it also illuminates a blue chair, the edge of a yellow chair-back and the marble-topped table. (JS)







XII-200



XII-20



XII-202 Mesdames Keller and **Daltroff Playing Cards**

c. 1935 Pastel on paper, 23 × 31 cm Signed, lower right: E. Vuillard Current whereabouts unknown

Provenance: Armand Dorville, Paris - Dorville sale, Hall du Savoy, Nice, 24-27 June 1942, lot 398 (ill.) - Current whereabouts unknown.

Description: The card-players are seated to either side of a table. In the top left corner can be seen part of a decoration by Kerr-Xavier Roussel; on the right, a round pedestal table with a spherical glass bowl of tall flow-

XII-203 Reading in the Small Drawing-Room

c. 1927-30 Oil on cardboard, mounted on canvas, 45.7×37.8 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio – Private collection – Sam Salz, New York - Henry Mudd, Los Angeles (California) - Victoria Nebeker Coberly Family Trust, United States - Sale, Christie's, New York, 13 May 1992, lot 79 (col. ill.) - Current whereabouts unknown.

Description: Madame Hessel seated side-on in a lightyellow dress with an arm resting on the table. Light from a window dimly visible on the right plays delicately over the green table-top and over the sitter's grey face and yellow dress. The light-coloured floor, the brown chairs with blue seats and a bright red patch behind the sitter's bent neck complete the harmony. (JS)

XII-204 Study of the Small Drawing-Room at Les Clayes

c. 1927-30 Oil on paper, 63×52 cm Stamp 2, lower right Current whereabouts unknown

Provenance: Artist's studio - Charles-Auguste Girard, Paris - Sale, Sotheby's, New York, 21 February 2002, lot 13 (col. ill.) - Current whereabouts unknown.

Description: A woman in a pink silk blouse and plumcoloured skirt, sitting on a blue sofa, sewing. A few brushstrokes sketch the small brown side-table, the tall window and brown curtain on the left, the round table in the foreground and, on the wall behind the sitter, a painting by Dunoyer de Segonzac. (JS)

XII-205 The Pedestal Table

c. 1932-36 Pastel on paper, mounted on canvas, 89×47 cm Stamp 1, lower right Art market, Paris

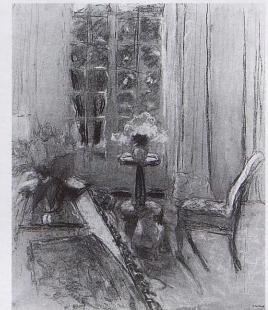
Provenance: Artist's studio - Private collection -Galerie Schmit, Paris, 1990.

Description: A room steeped in light from a window overlooking a garden and framed by large pink curtains. Standing on a pedestal table in front of the window is a vase of flowers all but consumed by the light. On the left is a second bouquet of red flowers on a piece of furniture; on the right, a chair. Green and yellow accents on the parquet floor and around the windowpanes. Grey paper. (JS)











XII-207 The Window with a Yellow Bouquet

c. 1932-36 Glue-based distemper on paper, 57.1×50.5 cm Musée des Beaux-Arts, Nancy (France), D.47.1.1

Provenance: Artist's studio; M. and Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Roussel gift to the French State, 1941; deposited with the Musée National d'Art Moderne, Paris, 1941, AM 1533; deposited with the Musée des Beaux-Arts, Nancy, 15 January 1947.

Exhibition: Paris, Orangerie, 1941-42, no. 48.

Bibliography: Dorival 1943, p. 168; 1946, p. 40 – Vergnet-Ruiz, Laclotte 1962, p. 256.

XII-208 Open Window at Night

c. 1930 Oil on canvas, 55.2×46.2 cm Stamp 1, lower right Private collection, Switzerland

Provenance: Artist's studio – Renou et Colle, Paris, 1950 - The Mayor Galleries, London - Lady Adeane - Sale, Sotheby's, London, 12 April 1972, lot 13 (col. ill.) - William Weston Gallery, London - Sale, Sotheby's, London, 4 Dec. 1984, lot 28 (col. ill.) - Galerie Bellier, Paris - Fritz Grunebaum, Brienz (Switzerland) - Private collection, Switzer-



XII-206 The Open Window

c. 1932-36 Oil on canvas (?), 54.5×65.5 cm Private collection, United States

Provenance: Jacques Lindon, New York - Private collection, New York.





XII-209

XII-209 Madame Hessel Knitting

c. 1927 Glue-based distemper on paper, 64 × 49.5 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

Description: Frontal view of Madame Hessel in a grey blouse, sitting crosswise on the arm of a brown chair, knitting. Next to her is an ochre-coloured table with a pot of dahlias and a work-bag with concertina-style, ochre clasps. Light from a lamp out of frame to the left tinges her face with red and casts a bright yellow patch over the arm of the chair. The curtains in the background are greenish-brown. (JS)

XII-210 Lucy at Les Clayes

c. 1930-35
Pastel on paper, dimensions unknown
Signed, lower right: *E Vuillard*Private collection, The Netherlands

Provenance: Mary-Ann Guépin, Amsterdam – Private collection, the Netherlands.

XII-211 The Cup of Tea

c. 1930
Pastel on paper, 24.8 × 32.5 cm
Signed, lower right: *EVuillard*Current whereabouts unknown

Provenance: Christie's, New York, 22 Feb. 1985, lot 33 – JPL Fine Arts, London – Galerie Reymondin, Switzerland – Current whereabouts unknown.

Exhibition: Salzburg, Salis, 1985, no. 30 (col. ill.).



XII-210



XII-211

1562



XII-212

XII-212 Lunch at Les Clayes

c. 1935-38
Glue-based distemper and charcoal on paper, mounted on canvas, 173.4 × 134.6 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Sam Salz, New York – Eva Susan Stern, London – Robert B. Mayer, Chicago (Illinois) – Sale, Christie's, New York, 15 Nov. 1989, lot 462 (col. ill.) – Sale, Christie's, New York, 8 Nov. 2000, lot 39 (col. ill.), – Current whereabouts unknown.

Exhibitions: Brussels, Palais des Beaux-Arts, 1946, no. 6 (ill.) [*Déjeuner aux Clayes*] – Stockholm, Galerie d'Art Latin, 1948, no. 20 – Basle, Kunsthalle, 1949, no. 237 [*Salle à manger aux Clayes*].

Description: Seven people, several of them dressed in bright colours, seated around a table gleaming with cutglass, in a dining-room with yellow walls. On the far right, dressed in yellow, is Madame Hessel looking round at Romain Coolus; in the centre, Lulu. In the large recess, in which a sideboard with an enormous bouquet of flowers in a green vase is set, there is a mirror in which the guests are reflected. The edge of the window-frame just visible on the far right casts a curious shadow over the door in the background, which is decorated with a Laprade overdoor panel. Vuillard has widened his angle of vision to include the green chandelier that blends in with the ceiling. (JS)

XII-213 The Dining-Room at Les Clayes

c. 1935-38
Oil on paper, mounted on cardboard,

40.9 × 55.7 cm Signed, lower right: *E. Vuillard*

The Art Museum, Princeton University, Princeton (New Jersey), Y 1986-75

Provenance: The Rt. Hon. Viscount Jowett, Lord High Chancellor of Great Britain; Countess Jowett, Great Britain – Sale, Sotheby's, London, 30 March 1966, lot 39 (ill.) – Clinton Wilder, United States – Bequest of Clinton Wilder, Class of 1943, to the Art Museum, Princeton University, Princeton, in 1986.

Exhibition: Edinburgh, Royal Scottish Academy, 1948, no. 126.

Description: The recess enclosing the sideboard and flanked by the backs of three dark chairs is decorated with an enormous bouquet of slender, flowering branches. Standing in the doorway on the right is a young woman with her right hand on her hip. (JS)



Bibliography: Roger-Marx 1946a, p. 168 (ill.); 1946c, p. 376 (ill.); 1948c, pl. 63 – Gaffé 1954,

p. 171 (ill.).



XII-214

XII-214 The Dining-Room at Les Clayes

c. 1935-38 Pastel on paper, 33.7×46.5 cm Stamp 5, lower right Private collection, Switzerland

Provenance: Artist's studio - Charles-Auguste Girard, Paris - Fernand Herbin, Paris - Private collection, Paris - Sale, Hôtel Drouot, Paris, 11 April 1989, lot 21 (col. ill.) - Sale, Christie's, London, 27 June 1989, lot 136 (col. ill.) - JPL Fine Arts, London - Private collection, Switzerland.

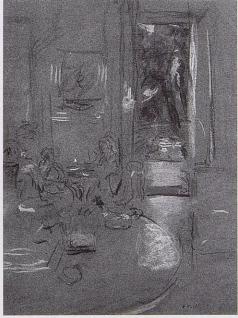
Description: In the foreground is a round table laid for a meal. Seated on the left is Madame Hessel, and in the background, in front of the fireplace, Lulu. (JS)

XII-215 The Small Drawing-Room at Les Clayes

c. 1935-38 Pastel on paper, 42 × 32 cm Stamp 1, lower right Art market, London

Provenance: Artist's studio - JPL Fine Arts, subsequently Neffe-Degandt Fine Art, London.

Exhibitions: Salzburg-London, 1991, no. 50 -Stuttgart, Kunsthaus Bühler, 1996, p. 69 (col. ill.).



XII-216 The Dining-Room at Les Clayes

c. 1935-38

Pastel on paper, dimensions unknown Signed, lower right: E Vuillard Current whereabouts unknown

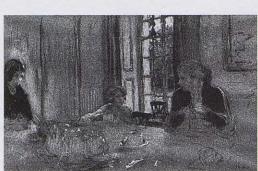
Provenance: Artist's studio – Current whereabouts

XII-217 Madame Hessel and Lulu in the Dining-Room at Les Clayes

c. 1935-38

Glue-based distemper and pastel on paper, mounted on canvas, 81 × 81 cm Stamp 1, lower right

The Fred Jones Jr. Museum of Art, University of Oklahoma, Norman (Oklahoma), 2000.013.032



XII-216

Provenance: Artist's studio – Hallsborough Galleries, London - Private collection, London, 1960 - David B. Findlay, New York, 1962 - Aaron M. and Clara Weitzenhoffer, Oklahoma City, 1979 - Weitzenhoffer bequest to the Fred Jones Jr. Museum of Art, Norman (Oklahoma), 2000.

Exhibitions: Milan, Palazzo Reale, 1959, no. 89 -Nottingham, University Art Gallery, 1961, no. 26 (ill.) - Southampton, Parrish Art Museum, 1962, no. 13 (ill.).

Description: Madame Hessel is attired in a white dress with black dots; Lulu, who is only sketchily rendered, is seen lit from behind by a rectangular patch of sunlight which falls first of all across the window, the shutters and the red curtain on the left, then the yellow rug, then finally the wall, tinging it with pink. On the white mantelpiece is a bluish china fish, and, on the wall above the fireplace, a painting by Bonnard. The brightred vertical lines between Lulu and the fireplace are somewhat enigmatic. (JS)





XII-218 The Game of Cards in the Large Drawing-Room at Les Clayes

c. 1935

Glue-based distemper on paper, mounted on cardboard, 48.6×60.9 cm Signed, lower right: E. Vuillard Aberdeen Art Gallery & Museums, Aberdeen (Great Britain), purchased from the Income of the Murray Fund, Acc. 47.21

Provenance: A. Bellanger, Paris, c. 1936 - Arthur Tooth & Sons, London - Aberdeen Art Gallery,

Exhibitions: Paris, Rosenberg, 1936, no. 21 - Edinburgh, Royal Scottish Academy, 1948, no. 106 -London, Wildenstein, June 1948, no. 47 - Edinburgh, 1951 - Glasgow, Hardie, 1990, no. 32.

Bibliography: Carter 1953, pp. 7, 20 (ill.) -Aberdeen 1968, pl. 25.

XII-219 The Large Drawing-Room

and Billiard-Table at the Château des Clayes

c. 1935-38

Glue-based distemper and pastel on paper, mounted on canvas, 75.6 × 94.7 cm Stamp 1, lower right The Art Institute of Chicago, Chicago (Illinois), 59.508

Provenance: Artist's studio - Wildenstein, New York - Mrs George L. Simmonds, United States - Simmonds gift to the Art Institute of Chicago, ChicaExhibitions: New York, Wildenstein, Oct.-Nov. 1964, no. 58 (ill.) - Toronto-San Francisco-Chicago, 1971-72, no. 101 (ill.).

Bibliography: Chicago, Art Institute, 1961, p. 479.

Description: A room vividly lit by sunlight streaming through an open French window on the right, with two bouquets of red flowers surrounded by furniture: a piano blocked out in black and a yellow sofa in the foreground, a mustard-coloured billiard table, the green of its baize top echoed in the half-open door to the left. Standing in front of some brown curtains in the background right is a woman in a pink turban. On the wall behind a light-brown couch is Kerr-Xavier Roussel's Fountain of Youth; on the green ceiling are two hexagonal yellow lamps. The French window is partly masked by the shade of a lamp, the tone of which is precisely defined by the bare paper support. (JS)





XII-220

XII-220 Music for Four Hands

1927
Pastel on paper, 65 × 49 cm
Signed, dated and inscribed lower right:

Les Clayes 27 | E.V.
Private collection, Paris

Provenance: Jean-Arthur Fontaine, Paris – Private collection, Paris.

Exhibitions: Paris, Galerie Beaux-Arts, 1934, no. 163 – Paris, Musée des Arts Décoratifs, 1938, no. 241 – Paris, Charpentier, 1944, no. 147.

Description: Perspective view of Jean-Arthur Fontaine and his wife, seated at a black piano adorned with a large bouquet of pink and green flowers in a square vase, he in a white shirt, she in a blue dress. Garden greenery can be seen through the mullioned French window on the left. The daylight imparts a warm glow to the players' chairs and a yellowish green sheen to the piano. (JS)

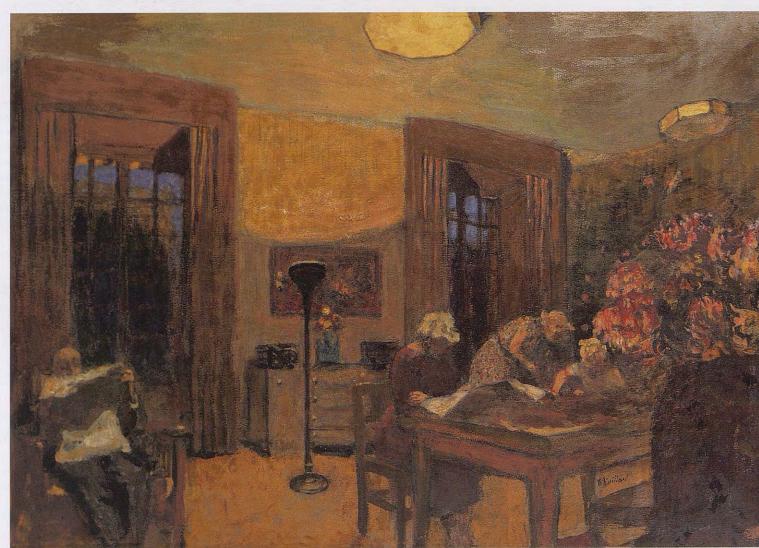
XII-221 Reading, the Billiard-Room at Les Clayes

c. 1934

Glue-based distemper on cardboard, mounted on cradled panel, 49.5 × 69.5 cm Signed, lower right: *E Vuillard* Current whereabouts unknown

Provenance: Private collection, Paris – Paul Rosenberg, Paris, 1937 – Marlborough Fine Art, London – Private collection, London – Sale, Sotheby's, London, 6 Dec. 1979, lot 525 (col. ill.) – Sale, Sotheby's, London, 2 Dec. 1982, lot 415 (col. ill.) – Current whereabouts unknown.

Exhibitions: Paris, Rosenberg, 1936, no. 24 (ill.) – London, Rosenberg & Helft, 1937, no. 20 – Paris, Musée des Arts Décoratifs, 1938, no. 217 – Stockholm, Galerie d'Art Latin, 1948, no. 16.



XII-221

XII-222

Lucy Hessel and Lulu in the Large Drawing-Room at Les Clayes

c. 1935

Pastel on paper, 49.5 × 65 cm Signed, lower left: *E Vuillard* Current whereabouts unknown

Provenance: Jane Renouardt, Saint-Cloud (France) – Renouardt sale, Hôtel Drouot, Paris, 17 June 1960, lot 23 (ill.) – Sam Salz, New York – Kathryn Neumark, New York – Sale, Sotheby's, New York, 18 May 1978, lot 110 (col. ill.) – Umeda Gallery, Osaka (Japan) – Sale, Sotheby's, London, 26 March 1980, lot 181 (col. ill.) – Current whereabouts unknown.

XII-223 At Les Clayes

c. 1932-38
Pastel on paper, 25 × 33 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Private collection – Renou et Poyet, Paris – Current whereabouts unknown.

Description: On the left is a large table with some yellow flowers in a blue and green vase; to the right, a second bouquet between the two windows. The open window to the right gives onto a flower-bed flecked with red beside a green lawn and lets in light that casts green reflections on the parquet floor.(JS)

XII-224 The Small Drawing-Room at Les Clayes

c. 1933-38 Pastel on cardboard, 24 × 32 cm Stamp 3, lower right Current whereabouts unknown

Provenance: Artist's studio – Private collection – Arnoé, Paris – Jean-Pierre Selz, Paris – Sale, Galerie Motte, Geneva, 7 Nov. 1969, lot 51 (col. ill.) – Current whereabouts unknown.



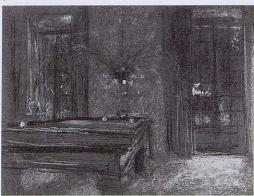
(11-222



XII-223



XII-224



XII-225 The Billiard-Room

c. 1932-38 Pastel on paper, 47×70 cm Stamp 1, lower left Current whereabouts unknown

Provenance: Artist's studio - Private collection - Sale, Galerie Motte, Geneva, 25 Nov. 1966, lot 50 (col. ill.) - Current whereabouts unknown.

Description: Between the two French windows is a vase of greenery outlined against a wall touched with white highlights; in the left foreground, a brown billiard-table with a green baize cloth and a few billiard-balls shining beneath oblique yellow light. Pink paper.

XII-226 In Front of the Billiard-Table

c. 1932-38 Pastel on paper, 49×40.5 cm Stamp 1, lower right Private collection

Provenance: Artist's studio - Private collection -Girard, Paris - Rousso, Paris, 1967 - Private col-

Description: A young woman, her clothing rendered in the same shade as the bare paper support, is perched on the edge of a billiard-table. Behind her are the blues and ochres of Kerr-Xavier Roussel's Fountain of Youth. Standing on the right is Madame Hessel, her silhouette blurred by the glare of the sun's reflection on the

XII-227 In the Drawing-Room at Les Clayes

c. 1935 Pastel on paper, 75 × 88 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio - Private collection -Current whereabouts unknown.

Description: Standing on the left of the composition is Lulu, dressed in a green blouse that contrasts sharply

with the red wool she is knitting. To either side of her are two seated women, the one on the right wearing a blue check blouse and seen from the back, the one on the left holding a piece of white needlework. The room is in shadow; the daylight entering through the window in the background is grey. (JS)

XII-228 The Large Drawing-Room at the Château des Clayes

Gouache on paper, mounted on canvas, 52.1×55.2 cm

Stamp 1, lower right

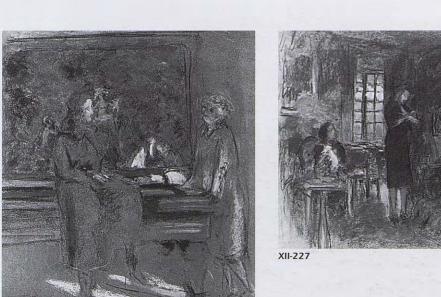
The Detroit Institute of Arts, Detroit (Michigan), 57.236

Provenance: Artist's studio – André Weil, Paris – Abraham L. Bienstock, New York, 1953 - Abraham L. Bienstock gift to the Detroit Institute of Arts, Detroit, 1957.

Exhibition: Stockholm, Galerie d'Art Latin, 1948, no. 17 [Le Luminator].

Bibliography: Detroit 1967, p. 119.

Description: In the foreground is a warm, mustard-coloured blotter on a table dappled with sunlight. In the background are three women seated around a table before some ochre curtains: Lulu in a red and black dress; Madame Tristan Bernard in blue; and Madame Hessel in green. Behind them to the right stands a large bouquet of red and white flowers. On the far left is the black outline of a floor lamp. (JS)





XII-229 The Large Drawing-Room at Les Clayes

c. 1933-38 Glue-based distemper on paper, mounted on canvas, 66.5×65 cm Stamp 1, lower right Private collection, United States

Provenance: Artist's studio - Slatkin, New York, 1958 - Margaret Winthrop, New York - Sale, Christie's, New York, 15 May 1986, lot 125 (col. ill.) - Adele Murphy, Chicago (Illinois) - Private collection, United States, c. 1991 - Private collection, United States.

XII-230 Intimité, the Large Drawing-Room at Les Clayes

c. 1935 Oil on canvas, 54×64.8 cm Signed, lower left: E. Vuillard Private collection



XII-229

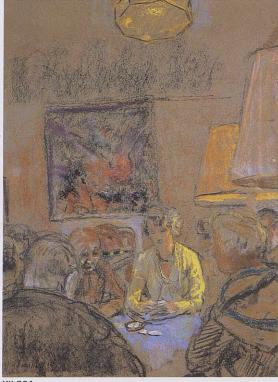
Provenance: Jos Hessel, Paris - David David-Weill, Neuilly-sur-Seine (France), c. 1936 - Ernest Gottlieb, New York; Margot Gottlieb, United States -Sale, Sotheby's, New York, 4 Nov. 1993, lot 163 (col. ill.) - Sale, Sotheby's, New York, 10 Nov. 2000, lot 176 (col. ill.), bought in.

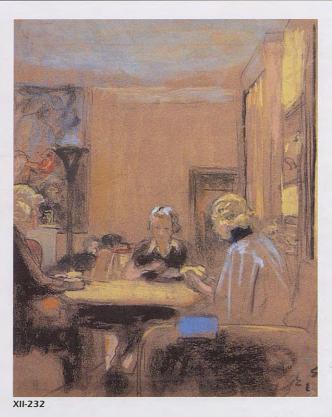
Exhibition: Paris, Rosenberg, 1936, no. 38.

Description: Seated in the foreground are Sarah Keller, playing patience to the left, and, a little further back to the right, a bespectacled Madame Hessel, her arms resting on the table next to the tea-tray, reading. In the background is a young girl sitting on a sofa knitting, and, to the right of her, a mullioned door through which the garden can be seen. (JS)



XII-226





I CARRIED

XII-231 The Game of Pontoon

c. 1935 Pastel on paper, 49 × 36.5 cm Signed, lower left: *E Vuillard*

Current whereabouts unknown

Provenance: Mme Charles Peignot, Paris – Current whereabouts unknown.

Description: A group of card-players seated around a table in the billiard-room at Les Clayes. The scene is lit by two large lamps on the right and a ceiling-light. The woman sitting next to Jos Hessel in the centre is Madame Peignot (Emmy Lynn). Hanging above the white fireplace in the background is Kerr-Xavier Roussel's Diana. (JS)

XII-232 The Game of Cards

c. 1935

Pastel on paper, 60×49 cm Musée Municipal de l'Évêché, Limoges (France), Inv. 64

Provenance: Artist's Studio; M. and Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Roussel gift to the French State, 1941; deposited with the Musée du Louvre, 1941, D. 1524; deposited with the Musée Municipal de l'Évêché, Limoges, 1946.

Exhibitions: Paris, Orangerie, 1941-42, no. 28 – Limoges, Évêché, 1978.

Bibliography: Dorival 1942, p. 8.

XII-233 The Game of Cards

c. 1930 Pastel on paper, 38 × 50 cm Current whereabouts unknown Provenance: Artist's studio – Fritz Loeb, Zurich (Switzerland), c. 1955 – Current whereabouts unknown.

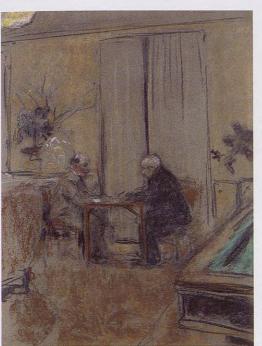
Exhibitions: Paris, Galerie Beaux-Arts, 1949 – Geneva-Zurich, 1950, no. 4 – London, Wildenstein, 1950, no. 5.

Description: Seated around the gaming-table, from left to right: Monsieur Bellier, an unidentified woman, Romain Coolus, Madame Bellier and Madame Hessel, who is seen from behind. At the centre of the table is a small wooden dish filled with yellow and green chips. Light from a grey-paned window on the far right tinges the lampshade with gold and falls at various angles across the wall and figures. Brown paper. (JS)



XII-233

1570



XII-234

XII-234 The Game of Écarté

c. 1930-34
Pastel and charcoal on brown paper mounted on paper, 62.8 × 47.7 cm
Stamp 1, lower left
Current whereabouts unknown

Provenance: Artist's studio – Private collection – Sale, Hôtel Drouot, Paris, 6 July 1967, lot 4 (ill.) – Sale, Palais Galliera, Paris, 3 June 1975, lot 202 (ill.), bought in – Sale, Hôtel Drouot, Paris, 2 April 1981, lot 41 (ill.) – Sale, Hôtel Drouot, Paris, 18 March 1986, lot 11 (ill.) – Sale, Espace Tajan, Paris, 16 Dec. 1999, lot 14 (col. ill.) – Sale, Christie's, New York, 10 May 2001, lot 105 (col. ill.) – Current whereabouts unknown.

Exhibition: Stockholm, Galerie d'Art Latin, 1948, no. 15.

Description: Jean Laroche and Jos Hessel playing a game of écarté at Les Clayes. The light from the ceiling-lamp strikes their brows and tinges the curtains pink. Jutting in at bottom right is a corner of the green billiard-table. (JS)

XII-235 The Game of Cards at Les Clayes

c. 1930-34
Pastel on paper, 25 × 32 cm
Stamp 1, lower right
Current whereabouts unknown



XII-235

Provenance: Artist's studio – Girard, Paris – Galerie Schmit, Paris – Private collection, Paris – Durand-Ruel, Paris, 1970 – Sale, Palais Galliera, Paris, 30 Nov. 1970, lot 37 (ill.) – Current whereabouts unknown.

XII-236 Card Players at Les Clayes (study)

c. 1930-35 Pastel on paper, 19 × 26 cm Signed, lower left: *EVuillard* Private collection, New York

Provenance: Jos Hessel – Private collection, Paris – Sale, Sotheby's, London, 12 June 1963, lot 52 (ill.) – Private collection, New York.



XII-236

XII-237 Woman on a Brown Sofa

c. 1930-35
Pastel on paper, 51 × 69 cm
Stamp 3, lower right
Current whereabouts unknown

Provenance: Artist's studio – Private collection – Rousso, Paris, 1967 – Current whereabouts unknown.

Description: A woman reclining on a large brown velvet sofa. Light enters the room through a mullioned French window overlooking the garden and falls obliquely across the model's face, which is seen in profile. (JS)



XII-237



XII-238 Two Women in the Drawing-Room at Les Clayes

c. 1935-38 Glue-based distemper on paper, mounted on canvas, 51×61 cm Stamp 1, lower right La Salle University Art Museum, Philadelphia (Pennsylvania)

Provenance: Artist's studio – Alex Maguy, Paris – O'Hana, London, 1971 – Sale, Galerie Motte, Geneva, 2 March 1973, lot 53 (ill.), bought in – Sale, Sotheby's, New York, 21 May 1975, lot 126 (col. ill.) - La Salle University Art Museum, Philadelphia.



Exhibitions: London, O'Hana, 1971, no. 94 (ill.); 1973, no. 86.

Description: The close of day. Sitting on a yellow sofa in the left foreground, her head seen in profile, is Madame Hessel, wearing a blue and mauve dress and a white shawl draped over her shoulders. Blending with the wall in the background are a second woman, dressed in black, facing Madame Hessel, and some flowers in a cut-glass vase on a shelf. Through the French windows patches of dull green landscape and mauve sky can be seen. Silhouetted against the window on the far right is Lulu. (JS)



XII-239 Peonies at Les Clayes

c. 1930-38 Pastel on paper, 31.5×24.5 cm Stamp 3, lower left Private collection

Provenance: Artist's studio – Private collection.

XII-240 The Drawing-Room at Les Clayes [recto]; Bunch of Flowers [verso]

c. 1930-38 Pastel on paper, 24 × 32.5 cm Stamp 3, lower right (recto and verso) Private collection

Provenance: Artist's studio – Private collection.

Bibliography: Salomon 1966, col. pl. 5 (recto) and





XII-240v



XII-241 **Flowers**

c. 1930-38 Pastel on paper, dimensions unknown Signed, lower right: EV Private collection

Provenance: Private collection.

XII-242 **Flowers**

c. 1930-38 Pastel on paper, 33 × 25 cm Signed, lower right: E. Vuillard Private collection, United States Provenance: Jacques Dubourg, Paris - Private collection, United States.

XII-243 The Large Drawing-Room at Les Clayes

c. 1930-38 Pastel on paper, dimensions unknown Signed, lower left: E Vuillard Current whereabouts unknown

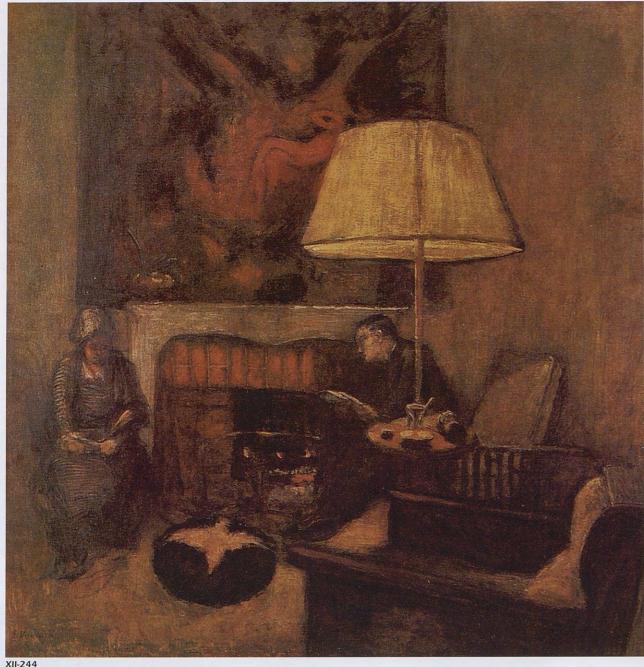
Provenance: Jos Hessel, Paris – Paul Rosenberg, Paris - Current whereabouts unknown.



XII-242



1573



XII-244 Lucy and Romain Coolus in Front of the Fireplace

c. 1930-38 Glue-based distemper on paper, mounted on canvas, 88 × 85 cm Signed, lower left: E. Vuillard Current whereabouts unknown

Provenance: Amante, Paris - H. F. Frankhauser, Basle (Switzerland) - Fehse et Peyer Arts, Basle -Alfred Schwabacher, New York - Sale, Sotheby's, London, 4 July 1956, lot 14 (ill.), bought in - Marlborough Fine Art, London, 1956 - Sale, Sotheby's, London, 21 April 1971, lot 62 (col. ill.) - Knoedler,

New York - Sale, Sotheby's, New York, 18 May 1979, lot 610 - Umeda Gallery, Tokyo (Japan) -Current whereabouts unknown.

Exhibition: London, Marlborough, 1956, no. 50

Bibliography: Roger-Marx 1946a, p. 81.

Description: Madame Hessel and Romain Coolus, seated to either side of the fireplace in the billiard-room at Les Clayes. The fire is lit, and a floor lamp with a yellow shade diffuses a hazy yellow light throughout the room. Above the fireplace hangs Roussel's red-toned Diana . (JS)

Roussel's Diana was one of a pair of paintings that hung at each end of the drawingroom at Les Clayes, the other being The Fount of Youth. The two panels were destroyed in a fire in the château during the war.



The large drawing-room at the château des Clayes, photograph published in La Renaissance, July 1930







XII-247

XII-245 Interior with a Floor Lamp

c. 1935-38 Pastel on paper, 55 × 48 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio - Sale, Hôtel Drouot. Paris, 19 March 1983, lot 24 (ill.) - Galerie Bellier, Paris - Current whereabouts unknown.

Description: Frontal view of Lulu sitting in an arm-chair, reading, her splayed feet resting on a fur cush-ion over which the light from the floor lamp casts a patch of yellow. On the left is a seated woman in white; in the background, a tall black dresser with a vase of dried brown flowers; in the top left corner, the edge of a window through which the blue evening sky can be seen between two brown curtains. (JS)

XII-246 Beneath the Light at Les Clayes

c. 1935 Pastel on paper, dimensions unknown Stamp 1, lower right Private collection, Paris

Provenance: Artist's studio - Art market, Paris - Private collection, Paris.

XII-247 Jos Hessel in Front of Kerr-Xavier Roussel's Narcissus Resting

c. 1930-38 Pastel on paper, dimensions unknown Signed, lower right: EVuillard Private collection

Provenance: Jos Hessel, Paris - Private collection.

On the mantelpiece is the Maillol bust that Vuillard had earlier drawn in a preparatory sketch for Aristide Maillol (see ill., p. 1362, The Anabaptists).



XII-248

XII-248 Woman Reading

c. 1930-38
Pastel on paper
24 × 32 cm
Current whereabouts unknown

Provenance: Artist's studio – Private collection – Current whereabouts unknown.

Description: A woman seen in three-quarters profile, sitting in an armchair to the left of the fireplace at Les Clayes. Above the mantelpiece hangs Roussel's Diana; in the left background is a door. (JS)



XII-24

XII-249 The Fireplace at Les Clayes

c. 1930-38
Pastel on paper, 24 × 32 cm
Stamp 5, lower right
Art market, South Africa

Provenance: Artist's studio – Private collection – JPL Fine Arts, London – Goodman Gallery, Sandton (South Africa).

XII-250

Madame Hessel and Lulu in Front of a Fire Burning in the Hearth

c. 1935-38 Pastel on paper, 24 × 32 cm Private collection

Provenance: Gift from the artist to Martine Kapferer upon her marriage – Private collection.

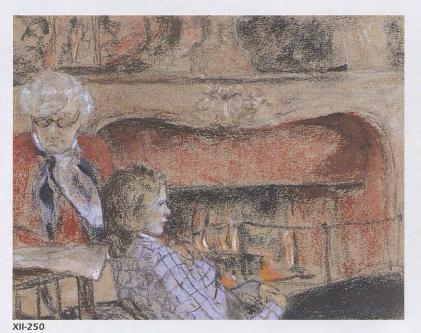
XII-251 Lucy Hessel and Berthe Keller beneath the Light

c. 1936 Pastel on paper, 25.5 × 32.5 cm Signed, lower right: *E Vuillard* Art market, London

Provenance: Jacques Dubourg, Paris, c. 1950 – Private collection – Sale, Hôtel Drouot, Paris, 15 Dec. 1994, lot 139 (col. ill.) – Neffe-Degandt Fine Art, London.

Berthe Keller was Lucy Hessel's somewhat dull-witted niece, who in 1921 had married the art-dealer René Keller, known as 'the Haddock'.

¹ Manuscript note by Antoine Salomon.





XII-251





XII-252 Berthe Keller in the Small Drawing-Room

c. 1930-38
Pastel on paper, dimensions unknown
Signed, lower right: *E. Vuillard*Current whereabouts unknown

Provenance: The Leicester Galleries, London – N. L. Hamilton-Smith, Great Britain – Current whereabouts unknown.

XII-253 Madame Bellier in Blue Pouring Some Champagne

c. 1930-35
Pastel on paper, 28 × 24 cm
Signed, lower right: *E Vuillard*Current whereabouts unknown

Provenance: Georges Renand, Paris – Current whereabouts unknown.

Exhibition: Paris, Musée des Arts Décoratifs, 1938, no. 257 [Femme en bleu se versant du champagne dans un verre, 1937].

Description: A fair-haired sitter dressed in blue, holding a bottle of champagne in one hand and a glass in the other. The ice-bucket gleams on the left on the yellow table; highlights on the sitter's hair and hands. (JS)



XII-254 The Bellier Family at Les Clayes

1935 Pastel on paper, 65×50 cm Signed and dedicated, lower right: Pour Jean-Claude | E Vuillard Destroyed in a fire

Provenance: Gift from the artist to Alphonse Bellier, Paris, 1935; Jean-Claude Bellier, Paris; destroyed in a fire, August 1993.

Exhibitions: Paris, Carré, 1942, no. 22 - Paris, Charpentier, 1944, no. 144; 1948, no. 181 - Hamburg-Frankfurt-Zurich, 1964, no. 98 (ill.).

Bibliography: Salomon 1961, p. 181 (col. ill.).

Description: An amusing 'Holy Family', with the father in vivid blue pyjamas, seated in profile with his son on his knees, and the mother crouched down in a pink dressing-gown, looking at them. On the left is a vase of crimson foliage, and, on the wall, a drawing by Louise Hervieu; on the right, a yellow pedestal table with some newspapers on it. Vivid green wallpaper, dove-grey door.

Alphonse Bellier became a close friend of Vuillard's in the 1920s, when he was the most famous auctioneer in Paris (see ill.). In this 'Holy Family',1 a pyjama-clad Bellier whom we recognize from his thick eyebrows - is sitting with his wife and his son Jean-Claude, listening to the parade of 14 July 1935 on the radio; Paris that day had been brought to a standstill by a huge anti-Fascist demonstration heralding the Front Populaire.



auction sale, c. 1930, photograph. Salomon

'[S]unday 14[,] national holiday; fears; sketches of the Belliers [in] Jos's bedroom listening to [the] TSF [wireless]'.2 It was Alphonse Bellier who would sign the painter's death-certificate at La Baule.

¹ Salomon 1961, p. 181. ² E. V., Journal, IV.8, fol. 59v.

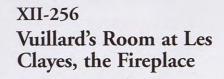
XII-255 Vuillard's Room at the Château des Clayes

c. 1932 Glue-based distemper on paper, mounted on canvas, 78×100.5 cm Signed, lower right: E. Vuillard The Art Institute of Chicago, Chicago (Illinois), 1973.337

Provenance: Émile Laffargue, Paris, c. 1938 – Roland Leten, Ghent (Belgium), c. 1948 – Marlborough Fine Art, London, 1967 - Leigh B. Block, Chicago - Mary and Leigh Block gift to the Art Institute of Chicago, Chicago, 1973.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 210 [Aux Clayes. Intérieur avec une cheminée et une table bleue, c. 1935] - Paris, Musée National d'Art Moderne, July-Oct. 1959, no. 168 - London, Marlborough, 1967, no. 121 (ill.) - New York, Marlborough, 1971, no. 85 (col. ill.).

Bibliography: The Art Institute of Chicago Annual report 1972-73, 1973, p. 29, pl. 17 – Daniel 1984, pp. 417, 419, fig. 148 – Thomson 1988, p. 150, col. pl. 129 – Exhib. cat., Lyons-Barcelona-Nantes, 1990-91, p. 96 (col. ill.) - Cogeval 1993b, p. 103 (col. ill.).

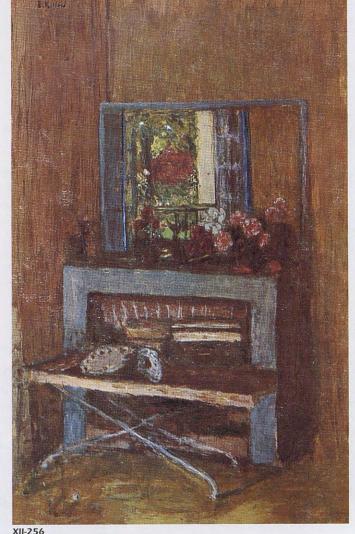


Glue-based distemper on paper, mounted on canvas, 78×50 cm Signed, upper left: E. Vuillard Current whereabouts unknown

Provenance: Jos Hessel, Paris - Private collection -Renou, Paris - The Leicester Gallery, London - Sale, Palais Galliera, Paris, 19 June 1962, lot 87 (col. ill.), bought in - Sale, Galerie Motte, Geneva, 9 June 1967, lot 59 (col. ill.), bought in - Current whereabouts unknown.

Bibliography: The Burlington Magazine 104, no. 711, June 1962, p. L (ill.).







XII-257

XII-257 At Les Clayes, Geraniums on a Blue Table in Front of a Window

1932 Oil on canvas, 91 × 52 cm Signed, lower right: E. Vuillard Private collection, Paris

Provenance: Paul Rosenberg, Paris - Léon Delaroche, Paris - Private collection, Paris.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 207 [Aux Clayes. Géraniums sur une table bleue, devant une fenêtre, 1933] - Paris, Orangerie, 1968, no. 179 (ill.).

Bibliography: Daniel 1984, pp. 267, 269, fig. 101.

The backdrop for this picture is yet again Vuillard's yellow-walled room at Les Clayes. The painter has positioned the small blue table in

front of the fireplace and placed a pot of geraniums – the true protagonist of the picture - and an open book on it ('read Huysmans, past impressions concerning realism[,] naturalism, Fromentin'1). This monumental and complex still life was composed at a time when Vuillard was reading Huysmans' L'Art moderne, prompting him to think again about Manet – 'the best [work] is the dead man[,] along with Olympia[,] velvet black[,] pink[,] grey background[,] Spanish obsession[,] Goya[,] Velázquez[,] Huysmans'² – and also about Whistler's Portrait of Théodore Duret,3 to which he had earlier paid tribute by painting his own portrait of the elderly gentleman (see IX-199) - 'Huysmans[,] portrait of Duret[,] the masked ball[,] nothing to write home about ... oversubtle, no fragrance, it's out of date'.4

Increasingly, it was to his own past that the hermit of Les Clayes would turn for clues to possible developments for painting. What sparked off this picture, however, was something of an altogether different nature: '[S]aturday 8[,] Lucy distraught, goes [for comfort?] to Jos, speechless tragic expression on her face, go down to my room to escape the torment[,] start painting as best I can [some] geraniums [on the] edge of a table[,] initially had in mind a rhythmic décor, once again turns into [a] small painting; weather clouds over'.5

Pinned to the walls as 'paintings within the painting' are three pictures which Vuillard was working on at the time; Children on a Bench (XII-301), The Small Sitting-Room at Les Clayes (XII-196) and Dahlias on the Mantelpiece (XII-271). These paintings subtly dispute the depth of field with the window reflected in the mirror.

¹ E. V., Journal, 8 Oct. 1932, IV.6, fol. 6v. ² Ibid., 9 Oct. 1932, IV.6, fol. 7v.

³ James Abbott Mc Neill Whistler, Portrait of Théodore Duret, c. 1882-84, oil on canvas, 194 × 90.8 cm, The Metropolitan Museum of Art, New York.

⁵ Ibid., .8 Oct. 1932, fol. 6r.

Current whereabouts unknown Provenance: Artist's studio – Renou et Colle, Paris, 1943 - Jacques Dubourg, Paris - Sale, Sotheby's, London, 8 Dec. 1999, lot 140 (col. ill.) - Current whereabouts unknown.

Oil on hardboard, 41 × 33 cm

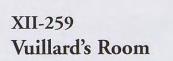
XII-258

c. 1932

at Les Clayes

Stamp 1, lower right

Exhibition: Paris, Bernheim-Jeune, 1953, no. 5 [La Chambre de Vuillard aux Clayes, 1926].



c. 1932 Pastel on paper, dimensions unknown Signed, lower right: E Vuillard Current whereabouts unknown

Provenance: Jos Hessel, Paris - Paul Rosenberg, Paris - Current whereabouts unknown.

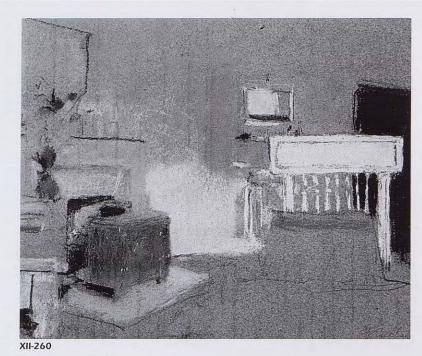


A Corner of Vuillard's Room



1580

1581



XII-260

The Blue Stove in Vuillard's Room

c. 1932
Pastel on paper, 25 × 32 cm
Stamp 2, lower right
Current whereabouts unknown

Provenance: Artist's studio – Harry Ruccick, United States – Ruccick gift to the Museum of Modern Art, New York, 1947 – Museum sale – E. V. Thaw, New York – Hans Popper, San Francisco (California), c. 1971 – Current whereabouts unknown.

Exhibition: Toronto-San Francisco-Chicago, 1971-72, no. 45 (ill.).

Bibliography: Russell, exhib. cat., Toronto-San Francisco-Chicago, 1971-72, no. 45 (ill.).

Description: The brilliant yellow light illuminating a patch of wall to the right of the fireplace, the back of the chair and the frame on the wall are offset by the more subdued tones of the mauve bouquet on the left (with the exception of two bright touches of red), the blue stove on its grey plinth and the table conjured up in the foreground by the bare paper support. (JS)

XII-261 The Stove in Vuillard's Room

c. 1932
Pastel on paper, 25 × 33 cm
Signed, lower right: *E Vuillard*Private collection, United States

Provenance: Paul Rosenberg, Paris – M. Cajmeyer, Paris – Sale, Hôtel Drouot, Paris, 15 March 1968, lot 81 (ill.) – Jacques Dubourg, Paris – Mrs Philip d'Armour, Palm Beach (Florida) – Hammer, New York – Mrs Jean Cooper, United States – William Pall Gallery, New York, 1986 – Sale, Christie's, New York, 10 Nov. 1999, lot 616 (col. ill.) – Private collection, Boston (Massachusetts).



XII-261



XII-262

XII-262 The Room with a Screen

c. 1932-35 Pastel on paper, 30 × 25 cm Stamp 3, lower right Current whereabouts unknown

Provenance: Artist's studio – Private collection – Current whereabouts unknown.

Description: In the foreground right is a folding-screen decorated with flowers; in the corner in the background, a light-coloured table surmounted by a mirror. The entire composition revolves around the contrasts between the yellow wall on the right, the ochre wall to the left and the strong blues seen in the lampshade hanging down at top left and on the chair to the left (the reflection of which can be seen in the mirror). (JS)



XII-263

XII-263 Vuillard's Bathroom at Les Clayes

c. 1932-35 Pastel on paper, 32×25 cm Signed, lower right: EVArt market, Paris

Provenance: Jos Hessel, Paris – Paul Rosenberg, Paris – Private collection, Paris – Sale, Christie's, London, 10 Dec. 1997, lot 134 (col. ill.) – Galerie Berès, Paris.

XII-264 The Blue Bed

c. 1932-35
Pastel on paper, 25.5 × 32.5 cm
Stamp 1, lower left

Current whereabouts unknown

Provenance: Artist's studio – Private collection – Current whereabouts unknown.

Description: The bedspread is blue and casts a reflection of the same shade on the grey bedside table in the centre foreground. Yellow walls, grey door and a cupboard of some sort on the far left. (JS)

XII-265 Vuillard's Room at Les Clayes

c. 1932-35
Pastel on paper, 25.5 × 31.5 cm
Signed, lower right: *E.V.*Current whereabouts unknown

Provenance: Artist's studio – Private collection – Current whereabouts unknown.

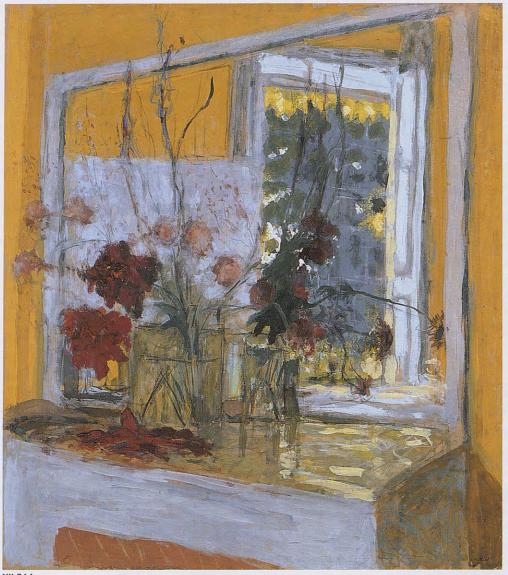
Description: The bright wooden table is piled high on the left with books; on the right are some orange and yellow flowers. The row of pastels pinned to the wall provide yellow, mauve, red and blue notes. Brown paper. (IS)



XII-264



XII-265



XII-266 Mirror Effects behind the Fireplace

c. 1932-35 Glue-based distemper on paper, mounted on canvas, 102×90 cm Signed, lower right: E Vuillard Musée des Beaux-Arts, Lyons (France), inv. 1997-55

Provenance: Prince Antoine Bibesco, Paris – Claude de Boisanger, Paris, c. 1948 – Sale, Galerie Charpentier, Paris, 6 April 1960, lot 279 (ill.) – M. Eknayan, Paris – Jacqueline Delubac – Delubac bequest to the Musée des Beaux-Arts, Lyons, 1997.

Exhibitions: Brussels, Palais des Beaux-Arts, 1946, no. 61 (ill.) - Paris, Charpentier, 1948, no. 88bis -Paris, Bernheim-Jeune, 1953, no. 49 [Pivoines sur une cheminée, c. 1915].

XII-267 Corner of a Fireplace at Les Clayes

c. 1932-35 Pastel on paper, 32 × 25 cm Private collection, London

Provenance: Artist's studio - Private collection -Galerie de la Présidence, Paris, 1989 - Private collection, London.

Description: On the table in the foreground left are a red leather photograph holder and two red and white flowers in a bottle; in the background, the pink-brick embrasure of the fireplace, its mantelpiece suggested by the bare grey paper. The mantelpiece is adorned with a yellow candlestick, a small glass display-case and a few flowers; reflected in the mirror above the fireplace are the blue and yellow bands of the wall opposite and a patch of red. (JS)



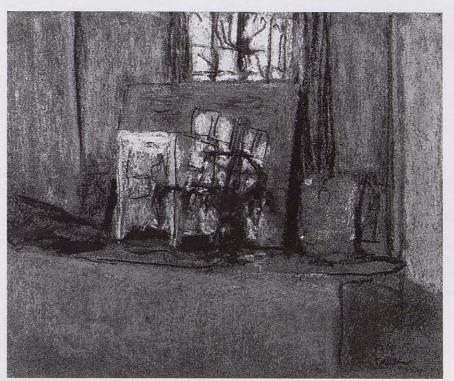


XII-268

XII-268 Bouquet by a Window

c. 1932-35 Pastel on paper, 19 × 14 cm Stamp 4, lower left Art market, Paris

Provenance: Artist's studio - Private collection -Galerie de la Présidence, Paris, 1988.

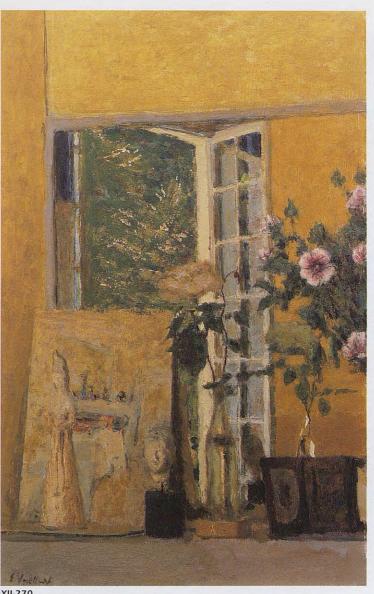


XII-269 Mirror over a Fireplace

c. 1932-35 Pastel on paper, 21.5 × 25.5 cm Signed, lower right: E Vuillard Current whereabouts unknown

Provenance: Artist's studio – Private collection – Sale, Palais Galliera, Paris, 29 Nov. 1972, lot 91 (ill.) -Sale, Hôtel Drouot, Paris, 8 Dec. 1982, lot 11 (ill.) - Current whereabouts unknown.

Description: A painting propped on a mantelpiece, with a small picture-frame resting against it. Reflected in the mirror is the window opposite and a lightblue sky. Yellow walls. (JS)



XII-270

c. 1932-35

tion, Paris.

Vuillard's Fireplace

Oil on hardboard, 39.5 × 26 cm Signed, lower left: E Vuillard Private collection, Paris

Provenance: Fernand Javal, Paris - Private collec-

Exhibition: Albi, Musée Toulouse-Lautrec, 1960,

at Les Clayes

XII-270



XII-271

XII-271 Dahlias on the Mantelpiece in the Yellow Room

1932 Oil on canvas, 82 × 82 cm Signed, lower right: E. Vuillard Private collection, Paris

Provenance: Léon Delaroche, Paris - Private collection, Paris.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 205 [La Chambre jaune aux Clayes. Bouquet de dahlias sur une cheminée, devant une glace] – Paris, Orangerie, 1968, no. 178 (ill.).

Bibliography: Roger-Marx 1946a, p. 81 – Daniel 1984, p. 267, fig. 102.

Description: A statuette in a display-case and a black vase of radiant dahlias on a blue mantelpiece. In front of a pink and grey sketch of a nude perched somewhat precariously on the edge of the mantelpiece is a small apple bough, complete with apples. On the right is a yellow wall; on the left, a mullioned window overlooking the yellowing foliage of the garden. (JS)

1586

This is one of the most inspired still lifes of Vuillard's later years and has a crystalline transparency worthy of Fantin-Latour. Since Lucy continued to arrange his flowers for him, her presence is implied here in the elderly painter's room.

XII-272 Red Dahlia and White Rose

c. 1932 Oil on canvas, 41×33 cm Signed, lower left: E Vuillard Current whereabouts unknown

Provenance: Sale, Hôtel Drouot, Paris, 27 Feb. 1957, lot 133 (ill.) - Kunsthandel Otto Stangl, Munich (Germany), c. 1964 - Current whereabouts unknown.

Exhibition: Hamburg-Frankfurt-Zurich, 1964, no. 82 (ill.).

XII-273 Flowers in a Black Vase against a Yellow Ground

c. 1932 Oil on canvas, 49.5×37 cm Signed, lower left: E Vuillard Private collection, Paris



Provenance: Jos Hessel, Paris – Fernand Javal, Paris, 1933 - Private collection, Paris.

Exhibitions: Paris, Bernheim-Jeune, 1953, no. 51 [Fleurs sur fond jaune dans un vase noir] - Albi, Musée Toulouse-Lautrec, 1960, no. 78 - Paris, Durand-Ruel, 1961, no. 63 – Hamburg-Frankfurt-Zurich, 1964, no. 81 (ill.) – Munich, Haus der Kunst, 1968, no. 140 (ill.) - Paris, Orangerie, 1968, no. 180 (ill.). Bibliography: Daniel 1984, p. 269, fig. 104.

XII-274 Branch of an Apple Tree in a Glass Vase

c. 1932 Glue-based distemper and pastel on paper, 30.5×23 cm Signed, lower right: E. Vuillard Art market, Paris

Provenance: Dr and Mme Prosper-Émile Weil, Paris - Private collection, Paris - Galerie Bellier, Paris,

Exhibition: Paris, Musée des Arts Décoratifs, 1938, no. 206.





XII-273

XII-275 The Blue Vase

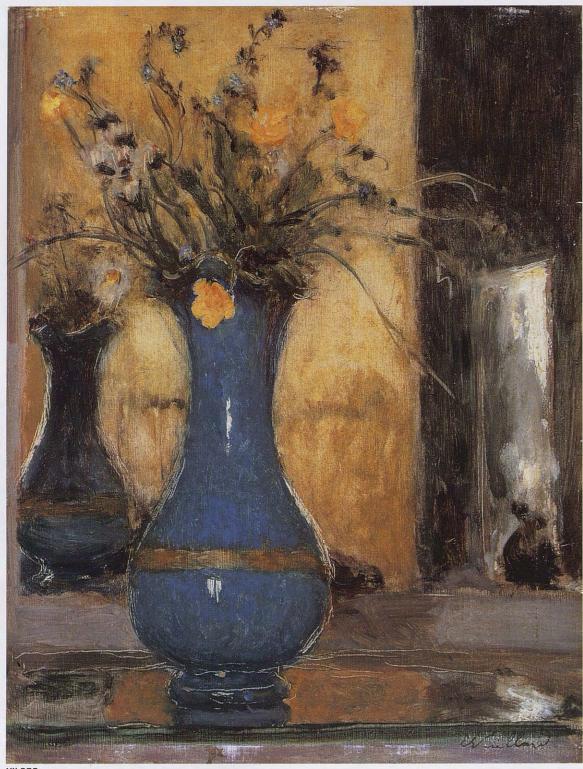
c. 1932 Oil on hardboard, 35 × 27 cm Stamp 2, lower right Villa Flora, Fondation Hahnloser-Jäggli, Winterthur (Switzerland)

Provenance: Artist's studio – Louis Carré, Paris – Albert Skira, Geneva - Galerie Rosengart, Lucerne (Switzerland) - Galerie Aktuaryus, Zurich (Switzerland) – Hedy Hahnloser-Bühler, Winterthur; Fondation Hahnloser-Jäggli, Villa Flora, Winterthur.

Exhibitions: Berne, Kunsthalle, 1946, no. 59 – Basle, Kunsthalle, 1949, no. 195 - Zurich, 1964, no. 164 - Munich, Haus der Kunst, 1968, no. 141 (ill.) -Paris, Orangerie, 1968, no. 181 (ill.) - Winterthur, Kunstmuseum, 1973, no. 294 (col. ill.) - Lyons-

Barcelona, 1990-91, no. 158, p. 36 (col. ill.) - Winterthur, Villa Flora, 1995-97, no. 100, p. 81 (ill.); 1999-2000, no. 47 – Lausanne, 2000-01, no. 95, p. 141 (col. ill.).

Bibliography: Mercanton 1949, col. pl. 10 – Daniel 1984, p. 269, fig. 103.



XII-275



XII-276 Roses

c. 1932 Oil on cardboard, 22.5 × 20.5 cm Signed, lower right: E. Vuillard Private collection, Paris

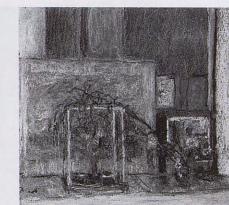
Provenance: Dr and Mme Prosper-Émile Weil, Paris - Private collection, Paris.

XII-277 **Bunch of Anemones** on the Mantelpiece

c. 1932-35 Pastel on paper, 52×72 cm Signed, lower right: E. Vuillard Art market, Paris

Provenance: Gift from the artist to Emmy Lynn on the occasion of her marriage to Charles Peignot, 22 May 1936 - Galerie Daniel Malingue, Paris, 1983 - Galerie de la Présidence, Paris, 1988.





XII-278

XII-278 Vuillard's Fireplace at Les Clayes

c. 1932 Pastel on paper, 21.5×25.7 cm Signed, lower right: E Vuillard Private collection

Provenance: Private collection, Paris - Galerie Berès, Paris, 1957 – Private collection.

Exhibitions: Paris, Charpentier, 1948, no. 175 -Saint-Étienne, Musée d'Art et d'Industrie, 1955, no. 34 - Paris, Berès, May 1957, no. 76.

Description: The green-topped, blue mantelpiece of Vuillard's room at Les Clayes, with, to the left of centre, a statuette in a yellow-framed glass display case and, to the right, a small vase of blue, green and yellow flowers from which a dry, brown branch sticks out above the display case. Behind these are two paintings (to the left, a landscape, to the right, an interior) and some small yellow, grey and red panels reflected in the fire-place mirror. Light-yellow wall. (JS)

XII-279 Vase and Statuette

c. 1932 Pastel on paper, 24.5 × 34.3 cm Stamp 3, lower right Art market, South Africa

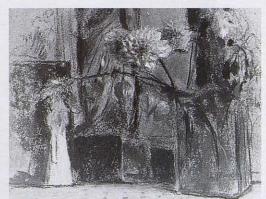
Provenance: Artist's studio - JPL Fine Arts, London - Goodman Gallery, Sandton (South Africa).

XII-280 **Dahlias and Statuettes**

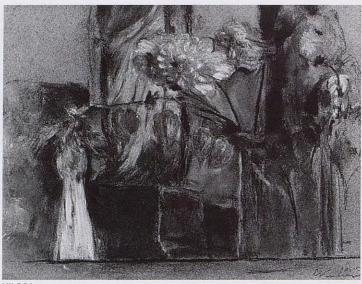
Pastel on paper, 23.5×31.5 cm Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.





XII-280



XII-281 Flowers

c. 1932-38 Pastel on paper, 22.5 × 31.5 cm Stamp 2, lower right Art market, Paris

XII-282

Provenance: Artist's studio – Galerie Schmit, Paris, c. 1985.

XII-282

Statuette

c. 1932-38 Pastel on paper, 30 × 23.6 cm Signed, lower right: *E.V.* Current whereabouts unknown



XII-283

Provenance: Alice Simon – Sale, Sotheby's, London, 26 Feb. 1986, lot 59 (col. ill.) – Current whereabouts unknown.

XII-283 The Statuette

c. 1932-38
Glue-based distemper on cardboard,
32 × 24.5 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Art market, Paris – Sale, Sotheby's, London, 23 May 1990, lot 28 (col. ill.) – Current whereabouts unknown.



XII-284



XII-285

XII-284 Blue Lamp with a Yellow Shade

c. 1932-36
Pastel on paper, 25 × 32.5 cm
Stamp 3, lower right
Current whereabouts unknown

Provenance: Artist's studio – Private collection – Sale, Galerie Koller, Zurich, 1 Nov. 1980, lot 5797 (ill.) – Current whereabouts unknown.

Exhibitions: Munich, Haus der Kunst, 1968, no. 167 – Paris, Orangerie, 1968, no. 182 – Japan, travelling exhib., 1977-78, no. 60 (ill.) – Lausanne, Vallotton, 1978-79, no. 16.

XII-285 Bunch of Marigolds on a Mantelpiece

c. 1932-37
Pastel on beige paper, 25 × 32.6 cm
Signed, lower right: *E.V.*Musée du Louvre, Paris, Département
des Arts Graphiques, R.F. 36819

Provenance: Claude Roger-Marx, Paris; Mme René Asselain (née Roger-Marx) – Asselain gift to the Musée du Louvre, Département des Arts Graphiques, 1978; transferred to the Musée d'Orsay, 1986; Musée du Louvre, Paris, Département des Arts Graphiques.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 249 – Paris, Louvre, 1980-81, no. 51 (ill.).

Bibliography: Monnier 1985, no. 260, pp. 216-217 (ill.).

XII-286 Mantelpiece with a Candlestick

c. 1935
Oil on Masonite, 54 × 65 cm
Signed, lower right: *E. Vuillard*Tel Aviv Museum of Art, Tel Aviv (Israel),
TAMA 2541

Provenance: Jacques Dubourg, Paris – Jacques Lindon, New York – Mrs Loula D. Lasker, New York – Lasker bequest to the Tel Aviv Museum of Art, Tel Aviv, 22 Dec. 1961.

Exhibition: Tel Aviv, Museum of Art, 1982, no. 168.

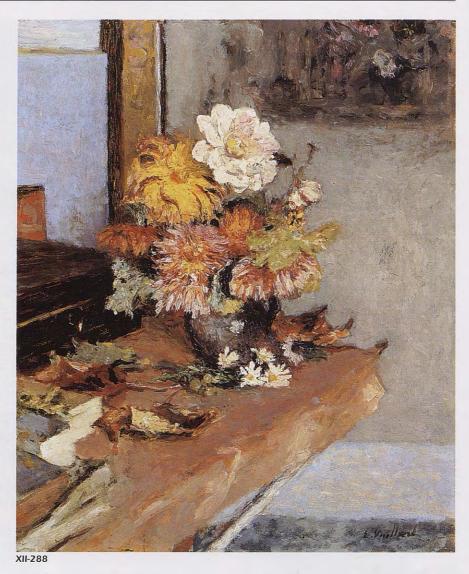
Description: The blue-grey mantelpiece of Vuillard's room at Les Clayes, adorned with a bouquet of orange marigolds and a beige-white candlestick. Reflected in the mirror is the brass bed with its ultramarine-blue counterpane and, to the left of this, the bedside lamp. (JS)

All of Vuillard's favourite devices – the reflections in the mirror, sketches pinned all around – can be found in this still life composed only a few years before his death. Compared with his earlier variations on this theme, in which the mantelpiece tends to be more cluttered, the execution here is freer, the vision more tempestuous, the framing a virtuoso display of artistic brinkmanship.



XII-286





XII-287

XII-287 Bouquet of Mimosa on a Table

1938 Glue-based distemper on canvas, 88 × 57 cm Signed, lower left: *E. Vuillard* Private collection, United States

Provenance: Gift from the artist to Dr Marcel Mouguin, Paris, 1939 – Arthur Tooth & Sons, London – Private collection, United States, 1968.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 221 – Hamburg-Frankfurt-Zurich, 1964, no. 86 (ill.) – London, Tooth & Sons, May-June 1968, no. 3 (col. ill.).

Description: A table laid with a violet cloth on which are set a yellow coffee-cup and saucer on a rectangular wooden tray and, behind these, a bright-yellow bouquet of mimosa in a coloured china vase. Slightly further back to the right can be seen a pot of jam on a dish and two oranges in a bowl. A beige, pleated curtain hangs down before the wall, and on the left is a sketchily rendered piece of black furniture. (JS)

XII-288 Dahlias

c. 1932-37 Oil on cardboard, mounted on cradled panel, 47×39 cm Signed, lower right: *E. Vuillard* Private collection, United States Provenance: Jos Hessel, Paris – Paul Pétridès, Paris – Antoine Kyrilis, Paris, 1938 – Private collection – Galerie Hopkins-Thomas-Custot, Paris – Private collection, New York.

Exhibitions: Paris, Rosenberg, 1936, no. 20 – Paris, Musée des Arts Décoratifs, 1938, no. 218 – Paris, Daber, 1947 – Basle, Kunsthalle, 1949, no. 171 – Hamburg-Frankfurt-Zurich, 1964, no. 83 (ill.).

Description: A vase of richly coloured dahlias and one white rose on a salmon-pink cloth in Vuillard's room at Les Clayes. Strewn about the foot of the vase are some daisies. (IS)



Exhibitions: Paris, Les Cadres, 1936 (not in cat.) – Buenos Aires, Bellas Artes, 1939, no. 325 – Montevideo, Salón Nacional de Bellas Artes, 1940, no. 48 – San Francisco, M. H. De Young Memorial Museum, 1940-41, no. 172 – St. Tropez-Lausanne, 2000-01, no. 125, p. 150 (col. ill.).

XII-290 Vuillard's Bed at Les Clayes

c. 1932-37
Pastel on grey paper, 24 × 32 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Juda Collection, Great Britain – Sale, Sotheby's, London, 1 Nov. 1967, lot 126 (ill.) – Sale, Sotheby's, New York, 15 May 1968, lot 45 (ill.) – Sale, Sotheby's, London, 12 April 1972, lot 80 (ill.) – Sale, Christie's, London, 30 June 1981, lot 110 (col. ill.) – Current whereabouts unknown.

Exhibition: Sheffield, Graves, 1967, no. 153.

XII-289

XII-289 Flowers on a Table

1931
Pastel on paper, 96 × 76 cm
Signed, lower right: *E Vuillard*Private collection, Switzerland

Provenance: Bought from the artist by Bernheim-Jeune, Paris (stock no. 26687), with Jos Hessel, Paris, 17 March 1933, 500 F – Jos Hessel, Paris, 20 Oct. 1936, 5,000 F – Georges Lévy, Paris, c. 1939 – Lévy sale, Hôtel Drouot, Paris, 24 Feb. 1950, lot 73 (ill.) – Galerie Hopkins-Thomas, Paris, 1993 – Private collection, Switzerland.



XII-290



XII-291 Small Vase of Flowers

c. 1932-37 Pastel on grey paper, 22.5 × 24 cm Signed, lower right: E. Vuillard Current whereabouts unknown

Provenance: Private collection, Paris, 1948 - Current whereabouts unknown.

Description: A crimson daisy and pale-pink bouquet of flowers in a small grey bowl on a mauve-grey table in front of a photograph of Madame Vuillard. (JS)



XII-292 Vuillard's Room at Les Clayes

c. 1932-37 Pastel on paper, 32.5×24.5 cm Stamp 3, lower right Private collection, Paris

Provenance: Artist's studio – Private collection, Paris.

Exhibitions: Munich, Haus der Kunst, 1968, no. 177 - Paris, Orangerie, 1968, no. 187.

Bibliography: Salomon 1966, col. pl. 2.



XII-293

Description: A view of Vuillard's room at Les Clayes, with the head of his bed just visible behind a blue lamp with a yellow shade and some pink flowers in a vase. The garden framed by the open window is bounded by a blue sky reflected in the window panes and by a trail of red Virginia creeper running along the side of the wall. The bright tones of the composition are set off against a patch of pure white sky at the centre of

XII-293 Bouquet in Front of an Open Window

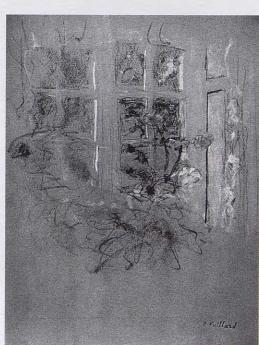
c. 1932-37 Pastel on paper, 31.5×23 cm Signed, lower right: E.V. Current whereabouts unknown

Provenance: Alphonse Bellier, Paris - Galerie Bellier, Paris - Sale, Sotheby's, London, 3 Dec. 1980, lot 115 (ill.) - Current whereabouts unknown.

XII-294 Flowers in Front of a Window

c. 1932-37 Pastel on paper, 32.7 × 25.2 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio - Private collection - Art market, Paris - Current whereabouts unknown.



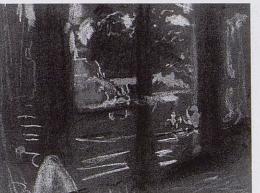


XII-295 The Grounds at Les Clayes Seen through a Window

c. 1932-37 Pastel on paper, mounted on cardboard, 35.6×27.6 cm Stamp 5, lower left Current whereabouts unknown

Provenance: Artist's studio - Louis Carré, Paris -Sale, Christie's, London, 29 Nov. 1994, lot 132 (col. ill.) - Current whereabouts unknown.





XII-296 The Grounds Seen through a Window

c. 1932-37 Pastel on brown paper, 24 × 32 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio - Private collection -Current whereabouts unknown.

Description: The luminous golden yellows, pale-blues, greens and whites of the garden at Les Clayes, seen through a brown-framed window. On the right is a red fuchsia with touches of vivid yellow; on the left, a yellow patch denoting the back of an armchair and a small touch of bright red. (JS)

Provenance: Artist's studio - Private collection -Arnoé, Paris - Jean-Pierre Selz, Paris - Sale, Sotheby's, London, 3 July 1969, lot 235 (ill.) - Waddington Galleries, London - Private collection. XII-298

View of the Courtyard at Les Clayes through a Window

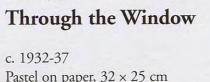
c. 1932-37 Pastel on paper, 26.5×33.5 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio - Private collection - Sale, Sotheby's, London, 23 June 1993, lot 181 (col. ill.) - Current whereabouts unknown.

XII-299 Alice Simon behind a Window

Pastel on paper, dimensions unknown Signed, lower right: E Vuillard Current whereabouts unknown

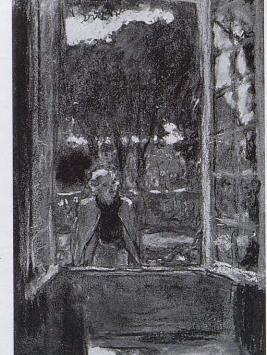
Provenance: Alice Simon, Paris - Current whereabouts unknown.



Pastel on paper, 32 × 25 cm Stamp 3, upper left Private collection

XII-297







XII-300 The Grounds at Les Clayes Seen from an Open Window

c. 1935

Pastel on grey paper, 65 × 50 cm Musée d'Art et d'Archéologie, Toulon (France)

Provenance: Artist's studio; M. and Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Roussel gift to the French State, 1941; deposited with the Musée National d'Art Moderne, Paris, 1941; deposited with the Musée d'Art et d'Archéologie, Toulon, 1949.

Exhibition: Paris, Orangerie, 1941-42, no. 45.

Bibliography: Toulon 1960, no. 22.

XII-301 Children on a Bench in Front of the Château

c. 1930-32 Glue-based distemper and pastel on grey paper, 80×64 cm Musée Denon, Chalon-sur-Saône (France), Inv. P. 315

Provenance: Artist's studio; M. and Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Roussel gift to the French State, 1941; deposited with the Musée National d'Art Moderne, Paris, 1941; deposited with the Musée Denon, Chalon-sur-Saône, 1951.

Exhibitions: Paris, Orangerie, 1941-42, no. 22 – La Chaux-de-Fonds, Beaux-Arts, 1946, no. 32.

Bibliography: Vergnet-Ruiz, Laclotte 1962, p. 256 – Armand-Calliat 1963, no. 198, pl. 19.



XII-301

XII-302 On the Terrace at Les Clayes

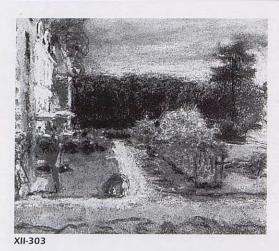
c. 1935 Oil on canvas, 68×52 cm Stamp 1, lower right Private collection, United States

Provenance: Artist's studio - Private collection -Galerie Charpentier, Paris - Galerie d'Art Latin, Stockholm, and Lucerne (Switzerland), 1947 – Private collection, Switzerland, 1949 – François Daulte, Lausanne (Switzerland) - Knoedler, New York - Mrs William S. Farish, Houston (Texas), c. 1956 - Private collection, Mill Neck (New York).

Exhibition: Stockholm, Bukowskis, 1947, no. 69

Description: Lulu, in a pale-yellow dress on the left, and another little girl, sitting on a large white bench, playing cards. On the right is the façade of the château viewed in perspective, receding towards the vine-clad, slate-roofed tower where Vuillard had his room. Several figures can be seen strolling near the tree-lined drive which provides the dark backdrop of this composition.





XII-303 The Walk by the Terrace

c. 1935-38 Pastel on paper, 21×25 cm Stamp 3, lower right Private collection

Provenance: Artist's studio – Private collection.

Description: The château's white façade is seen in perspective on the left, in blazing sunlight. On the terrace several silhouettes are dimly visible beneath orange sunshades. Madame Hessel stands in the left foreground, near the window of Vuillard's room, talking to a figure in white pyjamas who seems to be shielding his head from the sun with his hands. In the centre is a dazzlingly bright pathway bordered by rosebushes on the right, on the other side of which the pond and a patch of vivid green lawn can be seen. A dark screen of trees marking the boundary of the property is visible in the background. The colours of the composition are particularly intense, and the sky is cloudy. (JS)

XII-304 Madame Hessel and Lulu in the Grounds

c. 1932-35 Pastel, glue-based distemper and gouache on paper, 68.5×77.5 cm Stamp 1, lower right Private collection, London

Provenance: Artist's studio - Private collection -Helena Rubinstein - O'Hana, London - Private collection, London.

XII-305 Madame Hessel and Her Dogs

c. 1935 Pastel on paper, 65×50 cm Stamp 1, lower right Private collection, Guernsey (United Kingdom)

Provenance: Artist's studio - Private collection -Alfred Ayrton, Montecarlo (Principality of Monaco), 1977 – JPL Fine Arts, London, 1985 – Private collection, Guernsey.

Exhibitions: London, Connaught Brown, 1985, no. 14 - London, JPL, 1985, no. 25 (col. ill.).

XII-306 The Meadow

c. 1930-38 on canvas, 104×74 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio – Private collection – Sale, Petit Palais, Geneva, 5 Dec. 1980, lot 102 (col. ill.) - Sale, Hôtel Président, Geneva, 10 Dec. 1986, lot 264 (col. ill.) - Sale, Drouot-Montaigne, Paris, 26 Nov. 1993, lot 17 (col. ill.) - Sale, Sotheby's, London, 28 Nov. 1995, lot 333 (col. ill.), bought in -Current whereabouts unknown.

Exhibitions: Stockholm, Galerie d'Art Latin, 1948, no. 18 - Munich, Kunstverein, 1959, no. 71 (ill.) - Albi, Musée Toulouse-Lautrec, 1960, no. 86.





XII-305



XII-306



XII-307

c. 1935

Beneath the Orange

on canvas, 133×121 cm

Stamp 1, lower right

1946, pp. 104, 105 (ill.).

Private collection

Sunshade at Les Clayes

Glue-based distemper on paper, mounted

Provenance: Artist's studio - Private collection.

Exhibitions: Paris, Charpentier, June-Sept. 1943, no. 151; June-Oct. 1954, no. 182; 1965, no. 157

Bibliography: Salomon 1945, p. 73 (ill.) - Chastel

Description: The terrace by the pond at Les Clayes, with several figures sitting around a table in the shade

of an orange parasol: Madame Hessel, Lulu and a little girl in a blue dress whose sunlit arm on the right blends with the bright reflections of the sky in the near end of the pond. In the background are a number of tall, sun-drenched trees between the trunks of which a meadow steeped in yellow sunlight can be seen under a blue sky. (IS)

A number of these distemper compositions on paper were found in Vuillard's studio after he died. Clearly not commissioned works, they were probably stylistic exercises largely dictated by the hedonistic pleasure of recording one's sensations. Several of the painter's snapshots, taken during the long happy summers at Les Clayes, served in a quite literal – if not somewhat prosaic – manner to establish the composition of these bravura, glue-base paintings. Jacques Salomon rightly remarked apropos of them: 'One cannot, strictly speaking, describe as sketches or unfinished works these compositions in which every tone, every indication is so accurate and expressive that the overall effect immediate-



E. V., preparatory photograph for Beneath the Orange Sunshade at Les Clayes, c. 1935.

ly achieves a pitch of intensity. These paintings have the spontaneity, flavour and unexpectedness of his jottings from nature and perhaps embody the most astonishing aspect of his work, the one in any case in which Vuillard shows himself to be a kind of magician'.1

Salomon 1945, p. 73.

Glue-based distemper on paper, mounted



XII-308 The Orange Sunshade

c. 1935 Pastel on paper, 25×32 cm Private collection

Provenance: Artist's studio – Private collection.

Exhibitions: Paris, Charpentier, 1948, no. 165 -Milan, Palazzo Reale, 1959, no. 101 – Albi, Musée Toulouse-Lautrec, 1960, no. 109 - Paris, L'Œil, 1963, no. 27 - London, Lefevre, 1964, no. 23 -Munich, Haus der Kunst, 1968, no. 176 (ill.) - Paris, Orangerie, 1968, no. 186 (ill.).

Bibliography: Salomon 1966, col. pl. 8.

Description: Madame Hessel, seen from the back, seated in the shade of an orange parasol blazing in the sunlight. Blue sky with a few clouds; brown paper. (JS)



XII-309

XII-309 Beneath the Orange Sunshade

c. 1935 Pastel on grey paper, 23 × 25 cm Stamp 3, lower right Private collection

Provenance: Artist's studio – Private collection.

XII-310 On the Terrace

c. 1935 Pastel on paper, 30 × 40 cm Stamp 1, lower right Private collection, New York Provenance: Artist's studio – Renou et Colle, Paris - Sale, Hôtel George V, Paris, 16 June 1997, lot 20 (col. ill.) - Private collection, New York.

Description: On the left, facing the viewer, is a woman sitting with her head bowed in the shade of a parasol. The sun lights up the top of her white head. To the right are two other women sitting in armchairs in front of the château. (IS)

XII-311 Lucy Hessel on the Terrace

c. 1935 Pastel on paper, 32 × 50 cm Stamp 1, lower right Private collection, United States

Provenance: Artist's studio - Private collection -Arthur Tooth & Sons, London, 1965 - Wolfson Leonard, Great Britain - Sale, Sotheby's, London, 3 Dec. 1986, lot 417 (col. ill.) - Private collection, New York.

Exhibitions: London, Tooth & Sons, Nov.-Dec. 1965, no. 30 (ill.); April-May 1969, no. 29 (ill.) [Sur la terrasse, 1930].



XII-311





XII-312 Little Girl on the Terrace at Les Clayes

c. 1932 Glue-based distemper on canvas, 44×90 cm Stamp 1, lower left Art market, Lyons (France)

Provenance: Artist's studio - Adams Brothers 'Gallery, London - Sir Terence Rattigan, London and The Bermudas (United Kingdom), 1950 - Marlborough Fine Art, London, 1961 - Lefevre, London, 1969 - Sale, Sotheby's, New York, 26 May 1976, lot 50 (col. ill.), bought in - Sale, Christie's, London, 3 July 1979, lot 59 (col. ill.) - Sale, Sotheby's, New York, 12 May 1987, lot 269 (col. ill.) -Sale, Sotheby's, New York, 26 Feb. 1990, lot 43 (col. ill.) - Galerie de Bellecour, Lyons.

Exhibitions: London, Marlborough, Oct.-Dec. 1961, no. 51 (ill.) - London, Lefevre, 1969, no. 20

XII-313 Lulu on a Garden Swing

c. 1932 Pastel on paper, mounted on canvas, 34×27 cm Signed, lower right: E Vuillard Private collection

Provenance: A. & R. Ball, New York - Willy Heineberg, New York - Sale, Sotheby's, New York, 28 May 1976, lot 560 (ill.) - Sale, Christie's, New York, 15 May 1986, lot 105 (col. ill.) - Private collection.

XII-314 Madame Hessel with a Basket of Flowers

c. 1932 Pastel on paper, 32×36.5 cm Signed, lower right: E. Vuillard Current whereabouts unknown Provenance: Alphonse Bellier, Paris, after 1938 -Louis Carré, Paris, 1942 - Charles Pacquement, Paris - Galerie Schmit, Paris - Current whereabouts unknown.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 247 - Paris, Carré, 1942, no. 14.

Description: In the foreground right, seen in profile, is Madame Hessel holding a wicker basket filled with faded rose blossoms; further back, on the left, stands Lulu in front of some rosebushes bordering the path that cuts across the composition horizontally. In the middle ground to the right is a pond; in the background, a group of tall trees silhouetted against the horizon. (JS)



XII-313





XII-315

XII-315 View of the Grounds at Les Clayes

c. 1932 Pastel on grey paper, 25 × 17.5 cm Stamp 4, lower right Private collection

Provenance: Artist's studio – Private collection.

Description: Two pinewood garden chairs on the terrace by the pond on the left. Further back is a clump of bare winter trees silhouetted against a grey sky. (JS)



XII-316

XII-316 The White Chair

c. 1932 Pastel on paper, 30 × 24 cm Stamp 3, lower right Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

Exhibition: Albi, Musée Toulouse-Lautrec, 1960, no. 106.

XII-317 Women in a Garden

c. 1932-38
Pastel on paper, 25 × 32 cm
Stamp 3, lower right
Current whereabouts unknown

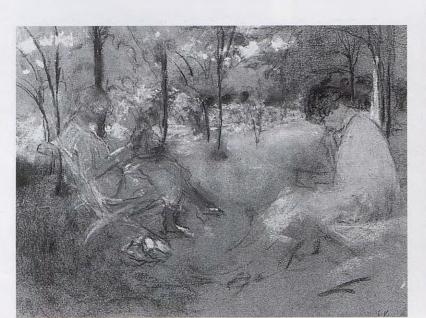
Provenance: Artist's studio – Private collection – Current whereabouts unknown.

Description: Two women sitting facing one another in the shade. The one on the right is dressed in pink and is reading a letter; her companion is reading a newspaper. The rose-beds behind them are in bright sunlight. (JS)

XII-318 Jos Hessel on a Bench by the Pond

c. 1935
Glue-based distemper on paper, mounted on canvas, 78.7 × 99.1 cm
Stamp 1, lower left
Current whereabouts unknown

Provenance: Artist's studio – Hallsborough Galleries, London – Nathan, Zurich (Switzerland) – Mr Wright S. Ludington, Santa Barbara (California), 1959 – Sale, Sotheby's, New York, 11 Nov. 1992, lot 133 (col. ill.), bought in – Sale, Sotheby's, New York, 4 Nov. 1993, lot 291 (col. ill.) – Current whereabouts unknown.





XII-318



XII-319

XII-319 The Old Tree or Madame Hessel at the Château des Clayes, Winter

c. 1932-35 Glue-based distemper on paper, 72 × 103 cm Musée d'Allard, Montbrison (France)

Provenance: Artist's studio; M. and Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Roussel gift to the French State, 1941; deposited with the

Musée National d'Art Moderne, Paris, 1941; deposited with the Musée d'Allard, Montbrison, March 1948.

Exhibition: Paris, Orangerie, 1941-42, no. 41.

XII-320 White Fence at Les Clayes

c. 1932-38 Pastel on paper, 23.5 × 30.5 cm Stamp 5, lower left Current whereabouts unknown Provenance: Artist's studio – Private collection – Arthur Tooth & Sons, London – Clifford Curzon, London – Sale, Christie's, London, 30 Nov. 1982, lot 542 (ill.) – Sale, 'Floralies', Versailles (France), 8 June 1983, lot 117 (col. ill.) – Sale, Hôtel des Ventes, Neuilly-sur-Seine (France), 19 April 1984, lot 10 (ill.) – Sale, Drouot-Montaigne, Paris, 25 March 1994, lot 10 (col. ill.) – Sale, Hôtel Drouot, Paris, 26 Nov. 1999, lot 14 (col. ill.), bought in – Current whereabouts unknown.

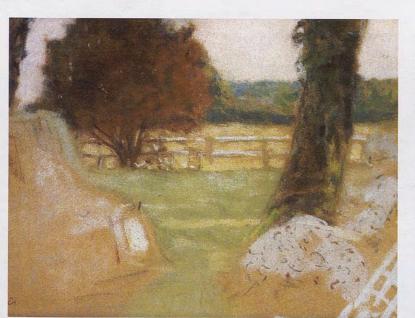
Description: Madame Hessel at the foot of the large tree on the right and another woman on the left, both of them very roughly indicated in the shade. Behind them we see a reddish tree and a fence silhouetted against a yellow meadow bordered in the distance by dark trees beneath a pinkish-grey sky. (JS)

XII-321 By the Pond at Les Clayes

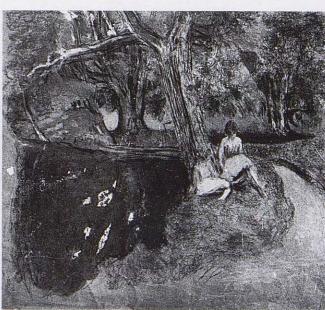
c. 1935
Pastel on paper, 86 × 93 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio - Private collection.

Description: Lulu Hessel in pink and a friend in a light-grey dress, sitting in the grass at the foot of a tree by the edge of the pond at Les Clayes. The sky shines through the branches overhead, producing strangely shaped reflections in the murky water. The orange colour of the path on the right breathes life into the grey and green harmony of the whole. (JS)



XII-320



II-321

1602



XII-322

XII-322 The Pond in the Grounds at Les Clayes

c. 1935
Pastel on paper, 74 × 66 cm
Stamp 1, lower left
Current whereabouts unknown

Provenance: Artist's studio – Renou et Poyet, Paris – Arnold Grant, United States – Sale, Christie's, New York, 16 May 1979, lot 120 (col. ill.) – Current whereabouts unknown.

XII-323 Children at the Edge of the Pond

c. 1935

Pastel heightened with gouache on paper, 97×62 cm

Musée Hyacinthe Rigaud, Perpignan (France), D.-46-13-I

Provenance: Artist's studio; M. and Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Roussel gift to the French State, 1941; deposited with the Musée National d'Art Moderne, Paris, 1941; deposited with the Musée Hyacinthe Rigaud, Perpignan, Sept. 1946.

Exhibition: Paris, Orangerie, 1941-42, no. 23.

Description: Two little girls playing by the edge of the pond at Les Clayes. One of them crouches down in a green and white tartan skirt, the other stands in a bright scarlet skirt. Their white blouses and the green water of the pond add a bit of sparkle to the composition's predominantly grey and bluish tones. (JS)



XII-323

XII-324 Stormy Sky

c. 1932-38

Pastel on paper, 50 × 32.5 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio – Private collection – Current whereabouts unknown.

Exhibitions: Paris, Galerie Beaux-Arts, 1949 – London, Wildenstein, 1950, no. 2.

Description: A pond on the right reflecting some tall trees and a stormy grey sky shot through with white.



XII-324

Several ducks can be seen on the edge of the meadow, as can the red roofs of a small village on the horizon. A rough sketch on ochre-coloured paper. (JS)

XII-325 The Grounds at Les Clayes

c. 1932-38 Pastel on cardboard, 25 × 34 cm Signed, lower left: *E Vuillard* Private collection, Paris

Provenance: Private collection, Paris.



XII-325

1604



XII-326

XII-326 In the Grounds at Les Clayes

c. 1932-38

Pastel on paper, 25 × 33.5 cm Signed, lower right: E Vuillard Current whereabouts unknown

Provenance: Artist's studio – Private collection – Girard, Paris – Arthur Tooth & Sons, London – Current whereabouts unknown.

Description: Trees with grey-green foliage and tall black trunks framing a path tinged with ochre that forks to either side of a garish light-green lawn in the center of which stands a clump of grey-green trees. (JS)

XII-327 Pond beneath a Grey Sky

c. 1932-38
Pastel on paper, 25 × 25 cm
Current whereabouts unknown



XII-328

Provenance: Renou et Colle, Paris – Current whereabouts unknown.

XII-328 The Path by the Pond at Les Clayes

1935

Pastel on grey paper, mounted on cardboard, 24.1 × 32.3 cm Stamp 1, lower left Current whereabouts unknown

Provenance: Artist's studio – Lefevre, London – Dame Rebecca West, D.B.E., Great Britain – Sale, Christie's, London, 28 June 1983, lot 123 (ill.), bought in – Private collection – Sale, Christie's, New York, 13 May 1993, lot 134 (col. ill.) – Current whereabouts unknown.

XII-329 The Roof beneath the Tree

c. 1932-38

Pastel on paper, 23 × 23.5 cm Stamp 2, lower right Private collection, London

Provenance: Artist's studio – Private collection – JPL Fine Arts, London – Private collection, London.

Exhibition: London, JPL, 1988, no. 22 (col. ill.).

XII-330 By the Edge of the Pond

c. 1932-38

Pastel on paper, 25.2 × 27 cm Stamp 1, lower left Private collection

Provenance: Artist's studio – Private collection – Alex Maguy, Paris – Sale, Sotheby's, New York, 18 Oct. 1973, lot 37 (ill.) – Clarence Day, Memphis (Tennessee), c. 1978 – Sale, Sotheby's, New York, 12 May 1987, lot 105 (col. ill.) – Sale, Hôtel Drouot, Paris, 24 Nov. 1987, lot 93 (col. ill.) – Galerie de la Présidence, Paris – Private collection.

Exhibition: Memphis, Dixon, 1978, no. 48 (ill.).



(II-327



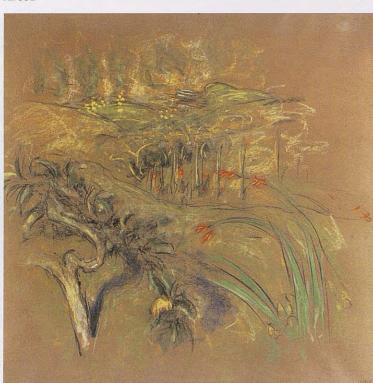
II-329



XII-330







XII-333

XII-331 Undergrowth

c. 1932-38

Pastel on paper, 24.5×32 cm Signed, lower left: E Vuillard Private collection, Switzerland

Provenance: Mario Rothenstein, Paris, 1960 - Sale, Hôtel Drouot, Paris, 21 Oct. 1981, lot 14 (ill.) -Galerie de la Présidence, Paris - Private collection, Switzerland.

XII-332 The Pond in the Evening, Les Clayes

c. 1932-38 Pastel on paper, 23.5 × 32 cm Stamp 1, lower right Art market, Paris

Provenance: Artist's studio - Private collection - Sale, Palais d'Orsav, Paris, 21 June 1978, lot 12 (ill.) -Private collection - Sale, Hôtel Drouot, Paris, 25 Nov. 1992, lot 4 (col. ill.) - Sale, Drouot-Montaigne, Paris, 21 Nov. 1995, lot 16 (col. ill.) - Galerie Berès, Paris.

Description: Black and brown tree-trunks splashed with bright green, their black reflections in the pond blending with those of the sky. (JS)

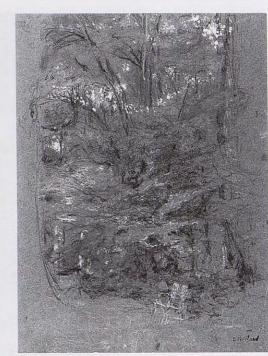
XII-333 Flowers and Fruit in the Grounds

c. 1932-38 Pastel on paper, mounted on canvas, 96×96 cm Stamp 1, lower right Private collection, Great Britain

Provenance: Artist's studio - Private collection - Alex Maguy, Paris - Private collection, Boston (Massachusetts) - Sale, Christie's, New York, 8 Nov. 1995, lot 134 (col. ill.) - Galerie Hopkins-Thomas-Custot, Paris - Private collection, Great Britain.







XII-336

XII-334 **Elevated View of Madame** Hessel

c. 1932-38 Pastel on grey paper, 24.5 × 32 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio - Private collection -Current whereabouts unknown.

Description: Madame Hessel seen from a window of the château. Dressed in blue and holding a basket on her arm, she stands to the left of a sunlit patch of lawn on which her dogs are playing; her shadow stretches to the right. The window is framed by foliage on the left, and several tree-trunks are visible at top right. (JS)

XII-335 The Pond

c. 1932-38 Pastel on grey paper, 29 × 25 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio - Private collection -Reader's Digest Association, Pleasantville (New York) - Sale, Sotheby's, New York, 16 Nov. 1998, lot 11 (col. ill.) - Current whereabouts unknown.

Description: A pair of white garden chairs on a grey path between two pink flower-beds by the edge of the pond in which reflections of sunlit foliage and patches of pale-blue sky can be seen. On the terrace in the left foreground a duck appears to be looking quizzically at the painter. (JS)

XII-336 In the Woods

c. 1932-38 Pastel on paper, 43 × 32 cm

Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio - Private collection - JPL Fine Arts, London - Lillian Heidenberg, New York - Current whereabouts unknown.

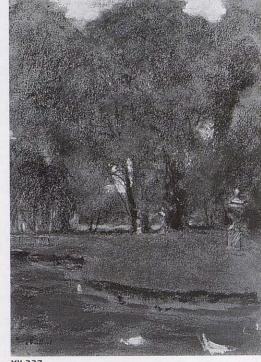
Exhibition: Paddington, Stadia Graphics Gallery, 1981, no. 6.

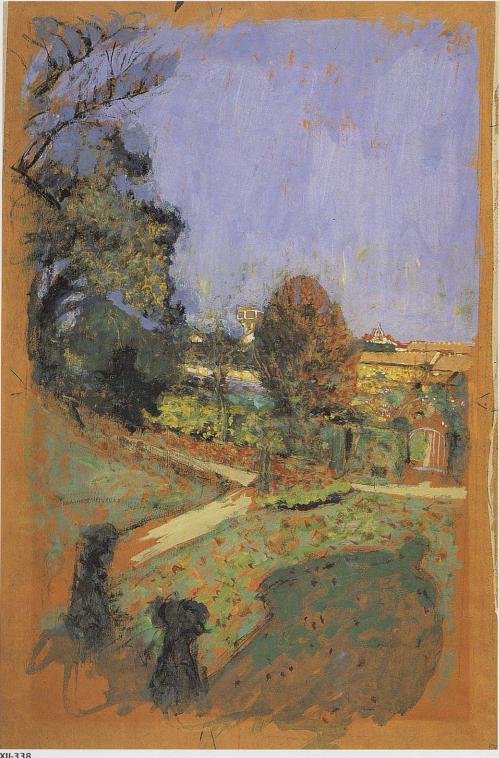
XII-337 The Duck Pond in the Grounds at Les Clayes

c. 1932-38 Pastel on paper, 34.5×25.5 cm Signed, lower left: E. Vuillard Art market, Paris

Provenance: Sale, Palais Galliera, Paris, 2 Dec. 1970, lot 166 (ill.) - Sale, Galerie Motte, Geneva, 2 July 1971, lot 348 (ill.) - Galerie de la Présidence, Paris,

Description: In the foreground can be seen the white silhouettes of three ducks swimming in the pond; in the background, a lawn with a stone urn on the right and a row of ancient trees. (JS)





XII-338 The Water Tower

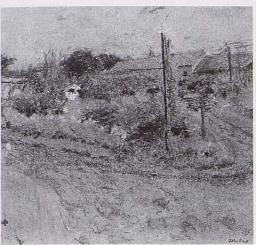
c. 1932-38

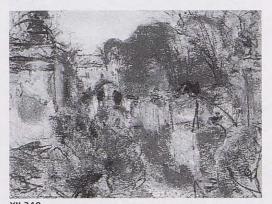
Glue-based distemper and pastel on paper, mounted on cardboard, 100 × 66 cm Musée Départemental Maurice Denis 'Le Prieuré', Saint-Germain-en-Laye (France), D.MdP.1980-9

Provenance: Artist's studio; M. and Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) - Gift to the French State, 1941; deposited with the Musée National d'Art Moderne, Paris, 1941; deposited with the Ministry for Public Health, Paris, April 1956; deposited with the Musée National d'Art Moderne, Paris, Nov. 1957; transferred to Musée du Louvre (Palais de Tokyo), Paris, 1977; transferred to the Musée d'Orsay, 1980, R.F. 1977-397; deposited with the Musée Départemental Maurice Denis 'Le Prieuré', Saint-Germain-en-Laye, 1980.

Exhibitions: Paris, Orangerie, 1941-42, no. 44 -Copenhagen, Ny Carlsberg Glyptotek, 1945 -Munich, Kunstverein, 1959, no. 70 (ill.) - Angers, Beaux-Arts, 1967, no. 80 - Marly-le-Roi-Louveciennes, Musée, 1984, no. 105 - Glasgow-Sheffield-Amsterdam, 1991-92, no. 99.

Bibliography: Cassou, Dorival, Homolle 1947, p. 16, no. 56; 1954, p. 167 - Saint-Germain-en-Laye 1980, p. 109, no. 4.





XII-339 Outbuildings at Les Clayes

c. 1932-36 Pastel on paper, 23.5 × 24.5 cm

Signed, lower right: E. Vuillard Current whereabouts unknown

Provenance: Artist's studio - Alfred Daber, Paris, 1937 - Mme Maurice Bréval, Paris - Mme Eswège, Paris - Sale, Galerie Motte, Geneva, 2 March 1973, lot 49 - Sale, Galerie Koller, Zurich, 29 Nov. 1978, lot 5112 (ill.) - Current whereabouts unknown.

XII-340 The Entrance to the Outbuildings at Les Clayes

c. 1932-38 Pastel and charcoal on grey paper, 25×32 cm Stamp 3, lower right Current whereabouts unknown



Provenance: Artist's studio - Private collection -Galerie Bellier, Paris - Sale, Sotheby's, London, 1 July 1981, lot 302 (ill.) - Current whereabouts unknown.

Exhibition: Paris, Galerie Beaux-Arts, 1949.

Description: Set round with greenery to either side of a narrow alley leading to the château stand two redbrick pilasters with decorative motifs. (JS)

XII-341 The Urn, Château des Clayes

c. 1932-38 Pastel on paper, 25 × 32 cm Current whereabouts unknown

Provenance: Artist's studio - Private collection -Current whereabouts unknown.

Description: On the left is the silhouette of a monumental urn on a brick pilaster, with rough indications of foliage and red-roofed buildings in the background. On the right is a field. (JS)

XII-342 The Kitchen Garden at Les Clayes

c. 1932-38

Pastel on paper, dimensions unknown Signed, lower right: E Vuillard Current whereabouts unknown

Provenance: Jos Hessel, Paris – Paul Rosenberg, Paris - Current whereabouts unknown.

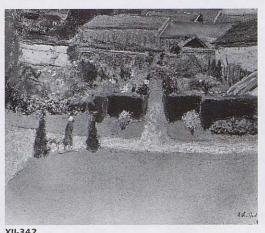
XII-343 View of the Kitchen Garden at Les Clayes

c. 1932-38

Pastel on paper, 23.5×30.5 cm Signed, lower right: EV Private collection, Switzerland

Provenance: Artist's studio - Private collection - Private collection, Switzerland.

Description: A view of the kitchen garden with red flowers on the right, and farm buildings with pink, grey and brown roofs enclosing it in the background. Grey, overcast sky. The brown paper shows through in many places, particularly among the dark-green foliage. (JS)





Provenance: Artist's studio – Private collection – Sale,

Sotheby's, London, 3 Dec. 1970, lot 23 (ill.) - Sale,

Galerie Motte, Geneva, 1 July 1971, lot 74 (col. ill.)

- Sale, Hôtel Rameau, Versailles (France), 10 March

1974, lot 81 - Private collection, Geneva, c. 1987.

Exhibitions: Paris, Galerie Beaux-Arts, 1949 - Gene-

va-Zurich, 1950, no. 3 - London, Wildenstein,

1950, no. 4.



XII-344

XII-344 The Greenhouses

c. 1932-38
Pastel on grey paper, 24.5 × 32 cm
Stamp 4, lower right
Current whereabouts unknown

Provenance: Artist's studio – Private collection – Galerie Berès, Paris – Sale, Sotheby's, London, 1 April 1981, lot 185 (ill.) – Waddington Galleries, London – Current whereabouts unknown.

Description: The back of the green kitchen garden with a scattering of white flowers, greenhouses and the grey roofs of the farm buildings abutting it. The grey paper shows through here and there. (JS)

XII-345 The Pergola

c. 1932-38
Pastel on paper, 45.5 × 28.5 cm
Stamp 1, lower right
Private collection, Switzerland





XII-346 The Yellow Border

c. 1932-38
Pastel on paper, 25 × 32 cm
Stamp 3, lower right
Current whereabouts unknown

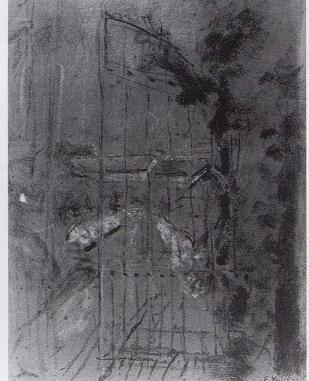
Provenance: Artist's studio – Private collection – Current whereabouts unknown.

Description: Dark hedges to either side of a pink path, its borders tinged with yellow by the slanting light that quickens the blue of the flowerbed marked by a red pole on the right. In the background is a row of trees that seems to have been suddenly swept by the shadow of an unusually dark cloud. (AC)

XII-347 The Gate to the Kitchen Garden at Les Clayes

c. 1932-38
Pastel on paper, 36 × 28 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Private collection – Louis Carré, Paris – Current whereabouts unknown.



XII-347



XII-348

XII-348 Pathway in the Kitchen Garden at Les Clayes

c. 1932-38
Pastel heightened with distemper on paper, 74×57 cm
Stamp 1, lower right

Current whereabouts unknown

Provenance: Artist's studio – Private collection – Amante, Paris – Sale, Palais d'Orsay, Paris, 21 June 1978, lot 11 (ill.) – Current whereabouts unknown.

Description: A sunlit path lined with beds of white carnations between two clumps of dark greenery and leading to a greenhouse and a group of yellow-walled



XII-349

farm buildings. In the distance is light-green foliage under a blue sky. The whites have been touched up with glue-based distemper. (JS)

XII-349 The Entrance to the Kitchen Garden at Les Clayes

c. 1932-38
Pastel on paper, 57 × 42 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Private collection – Renou et Colle, Paris – Current whereabouts unknown.

Description: Madame Hessel stands on the left against a hedge picked out with small red dots. On the right is the sunlit wall of one of the farm buildings at Les Clayes. Pale-blue sky. (JS)

XII-350 View of the Kitchen Garden at Les Clayes

c. 1932-38
Pastel on paper, 25.5×32.5 cm
Signed, lower centre: EVCurrent whereabouts unknown

Provenance: Artist's studio – Private collection – Sale, Galerie Motte, Geneva, 19 June 1965, lot 177 (ill.) – Sale, Galerie Motte, Geneva, 16 Nov. 1968, lot 287 – Sale, Galerie Koller, Zurich, 26 May 1978, lot 5226 – Sale, Palais d'Orsay, Paris, 12 Dec. 1979, lot 10 (ill.) – Sale, Sotheby's, New York, 5 Nov. 1982, lot 216a (col. ill.) – Current whereabouts unknown.

XII-351 The Kitchen Garden at Les Clayes

c. 1932-38

Pastel on grey paper, 21 × 24.8 cm Signed, lower right: *EVuillard* Art market, Paris

Provenance: Private collection – Sale, Hôtel des Ventes, L'Isle-Adam, 29 March 1987, lot 86bis, bought in – Galerie Bellier, Paris, 1991.

Exhibition: Paris, Charpentier, 1948, no. 167.



II-350



XII-351



XII-352

XII-352 The Two Pilasters at Les Clayes

c. 1932-38 Pastel on paper, 25×32 cm Current whereabouts unknown Provenance: Artist's studio - Private collection -Current whereabouts unknown.

Description: Wintry trees, their bare branches outlined against a grey sky with white clouds, behind two brick pilasters. (JS)

XII-353 Outbuildings at the Château des Clayes

c. 1932-38 Pastel on paper, 32 × 25 cm Private collection

Provenance: Artist's studio – Private collection.

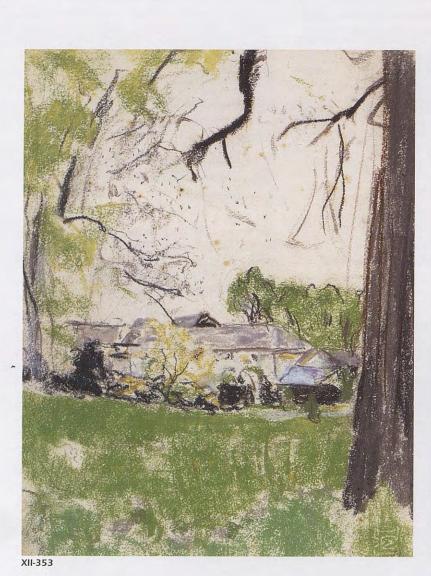
Exhibitions: Paris, Charpentier, 1948, no. 168 -Albi, Musée Toulouse-Lautrec, 1960, no. 111 -Paris, Durand-Ruel, 1961, no. 68 – Munich, Haus der Kunst, 1968, no. 173 – Paris, Orangerie, 1968, no. 183 – Paris, Grand Palais, 1983, no. 87.

Bibliography: Salomon 1966, col. pl. 1.

XII-354 In the Grounds at Les Clayes

c. 1932-38 Pastel on grey paper, 18.5×14.5 cm Stamp 3, lower right Private collection

Provenance: Artist's studio - Private collection -Galerie Bellier, Paris, 1972 – Private collection.





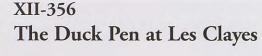


XII-355 The Henhouse at Les Clayes

1939 Glue-based distemper on paper, 129×125 cm Stamp 1, lower left Current whereabouts unknown

Provenance: Dr and Mme Prosper-Émile Weil, Paris - Sale, Pavillon Gabriel, Paris, 15 June 1977, lot 95 (ill.), bought in - Private collection, Paris - Sale, Hôtel Drouot, Paris, 25 March 1990, lot 56 (col. ill.) – Sale, Drouot-Montaigne, Paris, 26 Nov. 1993, lot 24 (col. ill.) – Current whereabouts unknown.

Exhibition: Paris, Bernheim-Jeune, 1953, no. 59 [Le potager des Clayes, 1938].



Glue-based distemper on paper, mounted on canvas, 108×98 cm Stamp 1, lower right Art market, Paris

Provenance: Artist's studio – Private collection – Sale, Galerie Motte, Geneva, 8 Dec. 1970, lot 53 (col. ill.), bought in - Sale, Hôtel Rameau, Versailles (France), 4 June 1980, lot 46 (col. ill.), bought in - Lillian Heidenberg, New York - Private collection, Brazil – Sale, Hôtel Drouot, Paris, 19 June 1988, lot 38 (col. ill.) – Galerie Matignon, Paris – Sale, Sotheby's, New York, 12 May 1999, lot 288 (col. ill.), bought in.

Exhibitions: Tokyo, Wildenstein, 1974, no. 28 -Japan, travelling exhib., 1977-78, no. 50 (col. ill.) – London, JPL, 1987-88, no. 55.

Description: Ducks crowding amusingly into the lower left corner of a rectangular, dark-purple enclosure of wire mesh strung between grey posts, with a pink path run-ning round it. In the right foreground is the vertical shaft of a plane tree growing increasingly luminous towards the top; a dark-green branch, sharply delin-eated against the blue and mauve-grey sky, lies perpendicularly across it, with two of its leaves, both strangely orange-coloured, standing out distinctly in an echo of the somewhat aggressive red of the roofs in the background. (JS)





XII-357

XII-357 The Ibises

c. 1932-39

Pastel and charcoal on paper, 100×165 cm Private collection, Paris

Provenance: Artist's studio – Jacques Roussel – Private collection – Sale, Palais des Congrès, Versailles

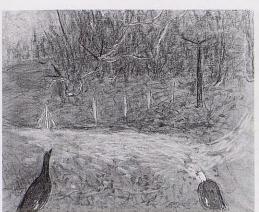
(France), 1 June 1975, lot 76 (col. ill.), bought in – Private collection, Paris.

Though he certainly never seriously took up painting birds and animals, Vuillard spent many hours strolling around the aviary at Les Clayes and firing off photographs of guinea fowl and ducks – almost certainly the models for the barnyard creatures in *La Comédie*

(XII-134). The present decorative panel, unfinished and very broadly worked, evinces his enduring, never quite dormant fascination with Japanese decorative art. Thus his last decorative works – especially *Winter Garden with a Peacock* (XII-427) – mark a rather surprising return to nature.



E. V., The aviary at Les Clayes, photographs. Private collection.



XII-358

XII-358 A Pheasant and a Partridge

c. 1932-38
Pastel on paper, 110 × 138 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

Bibliography: Roger-Marx 1946a, p. 171.

Description: Two large birds, one black, the other ochre with a white head, stand to either side of an area of brown and yellow soil separated by a row of white fence posts from some wintry thickets beneath a pale-yellow branch. (JS)

XII-359 The Barn in the Kitchen Garden

c. 1939

Pastel on grey paper, 104.5×64.5 cm Musée des Beaux-Arts, Lyons (France), inv. 1946-65

Provenance: Artist's studio; M. and Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Roussel gift to the French State, 1941; deposited with the Musée National d'Art Moderne, Paris, 1941; deposit of the Fonds National d'Art Contemporain with the Musée des Beaux-Arts, Lyons, April 1946.

Exhibitions: Paris, Orangerie, 1941-42, no. 43 – Paris, Musées Nationaux, 1945, no. 296 – Lyons, 1990, no. 156, p. 47 (ill.).

Bibliography: Huisman 1957, p. 469 (ill.).

XII-360 Wall at Les Clayes

c. 1939 Glue-based distemper on canvas, 78.5 × 50 cm Stamp 1, lower left

Private collection, United States

Salz, New York – Private collection, New York.

Exhibitions: Edinburgh, Royal Scottish Academy,

Provenance: Artist's studio – Private collection – Sam

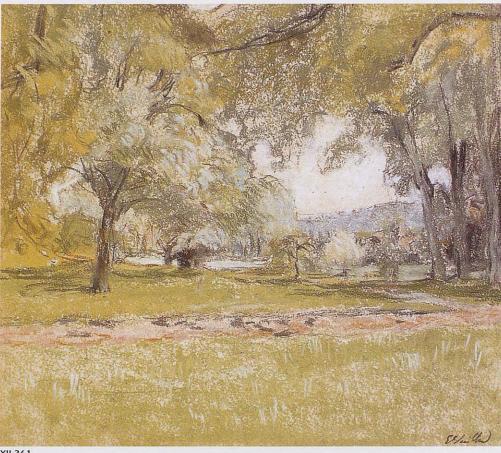
Exhibitions: Edinburgh, Royal Scottish Academy, 1948, no. 124 – London, Wildenstein, June 1948, no. 66 – Paris, Charpentier, 1948, no. 106 – Basle, Kunsthalle, 1949, no. 202 – Paris, Kléber, 1949, no: 112 – Berne, Kunsthalle, 1951, no. 168 – Paris, Bernheim-Jeune, 1953, no. 60 [*Les Espaliers aux Clayes*] – London, Marlborough, 1954, no. 82 – Vevey, Musée Jenisch, 1954, no. 210 – Munich, Kunstverein, 1959, no. 63.







XII-360



XII-361 The Grounds at Les Clayes

c. 1932-38

Pastel and crayon on paper, mounted on cardboard, 23.2×25.7 cm Signed, lower right: EVuillard Private collection

Provenance: Dr and Mme Prosper-Émile Weil, Paris - Eva Susan Stern, London - Private collection -Sale, Christie's, New York, 15 Nov. 1989, lot 23 (col. ill.) - Sale, Sotheby's, London, 1 July 1992, lot 129 (col. ill.) - Sale, Sotheby's, New York, 11 Nov. 1999, lot 248 (col. ill.) - Private collection.

XII-362 The Small Tree

c. 1932-38 Pastel on grey paper, 25 × 32 cm Stamp 3, lower right Private collection, Switzerland

Provenance: Artist's studio - Private collection - Private collection, Switzerland.

Exhibition: Lausanne, Vallotton, 1978-79, no. 15.

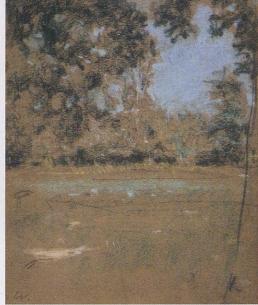
Description: A green meadow in the foreground and a small, bare tree with twisted branches. Yellow patch on the left; blue sky. (JS)

Provenance: Sale, Hôtel des Ventes, L'Isle-Adam, 29 March 1987, lot 86, bought in - Galerie Bellier, Paris, 1991 – Galerie de la Présidence, Paris – Private collection, Paris.

XII-363 The Grounds at Les Clayes

c. 1932-38 Pastel on paper, 25×20.7 cm Stamp 5, lower left Private collection, Paris





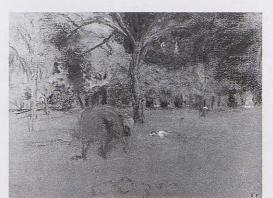
XII-364

XII-364 A View of the Grounds at Les Clayes

c. 1932-38 Pastel on grey paper, 25 × 15 cm Stamp 3, lower right Current whereabouts unknown

Provenance: Artist's studio - Private collection -Current whereabouts unknown.

Description: The meadow at Les Clayes with its border of rose bushes; red tree on the right, and in the foreground a chair seen from the back. (JS)



XII-365 The Meadow at Les Clayes

c. 1932-38 Pastel on paper, 26 × 34.5 cm Stamp 3, lower right Georg Waechter Memorial Foundation, Vaduz

Provenance: Artist's studio – Amante, Paris – A. P. Waechter, Vaduz, 1963 - Georg Waechter Memorial Foundation, Vaduz.

Description: A green meadow, with Lucy Hessel in a blue-green dress bending down in front of a small, darkleaved tree. Background of sunlit trees. (JS)

XII-366 Two Women in the Grounds in Winter

c. 1932-38

Pastel on paper, dimensions unknown Signed, lower right: E Vuillard Current whereabouts unknown

Provenance: Artist's studio - Galerie Georges Maratier, Paris - Current whereabouts unknown.

Description: Three large tree-trunks, with, standing on the left, Madame Hessel, her dog Boky and an unidentified woman. In the background can be seen the luminous horizontal strip of the château's drive. Several branches trace curious black arabesques in the top foreground. A predominantly orange-yellow tone. (JS)

XII-367 The Pond in Front of the Château

1930-33 Pastel on paper, 25 × 32 cm Signed, lower right: E Vuillard Private collection



Provenance: Gift from the artist to Irène Montanet, Paris, 21 Oct. 1933 - Private collection.

Description. In the foreground, silhouetted against a pond in which the sky is reflected, is a line of rose stocks; on the lawn in the centre, an antique marble sculpture on a pedestal. Tall, bare trees in the background. A winter impression. (JS)

XII-368 Thistles

c. 1932-38

Pastel on paper, mounted on cardboard, 25×32 cm Signed, lower left: E.V.

Current whereabouts unknown

Provenance: Artist's studio - Private collection -Renou et Colle, Paris, 1950 – Current whereabouts unknown.

Exhibitions: Paris, Galerie Beaux-Arts, 1949 - Geneva-Zurich, 1950, no. 9 - London, Wildenstein, 1950, no. 9.

Description: A luminous tangle of sunlit greenery between two dark-green copses; to the right is some foliage of a more marked green, along with several airy, brown and mauve patches denoting thistles. The darkgrey roof of the château is visible in the background, peneath a light-grey sky. (JS)





1616

1617



XII-369



XII-370

XII-369 Shrubbery

c. 1932-38 Pastel on paper, 40×32 cm Stamp 1, lower left Private collection

Provenance: Artist's studio – Private collection.



XII-371

XII-370 The Copper-Beech at Les Clayes

c. 1932-38 Pastel on paper, 22×24 cm Private collection

Provenance: Artist's studio – Private collection – Renou et Colle, Paris – Galerie Bellier, Paris – Private collection, Paris – Galerie Bellier, Paris – Private collection.

Description: In the centre, offset by the clear green tones of the lawn and the surrounding foliage, the round, red and mauve patch of a copper-beech stands out behind a slanting tree-trunk.

XII-371 The Orange Meadow

c. 1932-38 Pastel on paper, 25 × 32 cm Private collection

Provenance: Artist's studio – Private collection – Private collection.

Description: Sunlight playing over green foliage and a meadow. Dabs of blazing orange dot the grass in the foreground. (JS)



XII-372

XII-372 Impression of Sunshine on Springtime Undergrowth

c. 1932-38
Pastel on paper, 25 × 32 cm
Signed, lower right: *E.V.*Private collection

Provenance: Artist's studio – Private collection – Sale, Hôtel Rameau, Versailles (France), 13 June 1984, lot 43bis (col. ill.) – Galerie Bellier, Paris – Private collection.

XII-373 The Grounds at Les Clayes

c. 1932-38
Pastel on paper, 24 × 32 cm
Stamp 1, lower right
Art market, Paris

Provenance: Artist's studio – Private collection – Drouant-David, Paris, 1949 – Private collection, Paris, 1949 – Luc Bellier, Paris.

Exhibitions: Paris, Charpentier, 1943-44, no. 138 [*Le Parc Monceau*] – Paris, Vierny, 1947.



XII-373

XII-374 The Drive at Les Clayes (sketch)

c. 1932-38
Pastel on paper, 25×32 cm
Signed, lower right: EVCurrent whereabouts unknown

Provenance: Artist's studio – Private collection, until 1949 – Current whereabouts unknown.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 247 – Paris, Galerie Beaux-Arts, 1949.

Description: The large green meadow at Les Clayes under a light-blue sky and feathery green and yellow foliage with mauve and brown accents. The outlines of the trees are touched up with graphite. White paper. (JS)

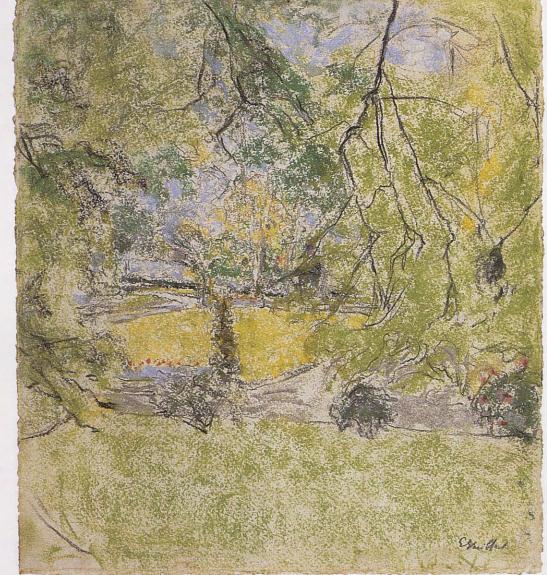


XII-374

XII-375 In the Grounds at Les Clayes

c. 1932-38
Pastel on paper, 25 × 22.5 cm
Signed, lower right: *EVuillard*Private collection

Provenance: Artist's studio – Private collection.



XII-375



XII-378

XII-376

XII-376 The Pond at Les Clayes

c. 1932-38

Pastel on paper, 48.5 × 64.5 cm Signed, lower right: *E. Vuillard* Private collection, United States

Provenance: Artist's studio – Claude Roger-Marx, Paris – Knoedler, New York – Mrs Robert Lazarus, United States, 1960 – Private collection, United States.

Description: A mauve-grey stream winding through a meadow, with patches of yellow sunlight among the tall trees and a pearl-grey sky. (JS)

XII-377 The Meadow with a Yellow Bench

c. 1932-38 Pastel on paper, 32.5 × 25.5 cm Stamp 1, lower left Current whereabouts unknown

Provenance: Artist's studio – Private collection – Current whereabouts unknown.

Description: View of a meadow with a path cutting across it and a stone bench forming a yellow mass in the centre. Green grass and foliage; grey border in the bottom foreground. (JS)

e Head

c. 1932-38
Pastel on paper, dimensions unknown
Signed, lower right: *E Vuillard*

Current whereabouts unknown

The Grounds at Les Clayes

Provenance: Current whereabouts unknown.

XII-379 A Stretch of Grass in the Sun

c. 1932-38

Pastel on paper, mounted on canvas, 93 × 52 cm

Stamp 1, lower left

Private collection, France



Provenance: Artist's studio – Private collection – Galerie Georges Maratier, Paris – Private collection, Paris – Sale, Sotheby's, London, 1 July 1959, lot 68 (ill.) – Private collection, Hollywood (California) – America Israel Cultural Foundation, New York – Sale, Sotheby's, New York, 16 May 1962, lot 67 (ill.) – Sale, Sotheby's, New York, 11 Dec. 1963, lot 70 (ill.) – Private collection, New York – Sale, Sotheby's, London, 29 Nov. 1988, lot 25 (col. ill.) – Galerie de la Présidence, Paris – Private collection, France.

Bibliography: Chastel 1946a, p. 103 (ill.).



XII-378



XII-379



XII-380

XII-380 Impression of Sunshine

c. 1932-38
Pastel on paper, 62 × 42 cm
Stamp 1, lower right
Private collection, United Kingdom

Provenance: Artist's studio – Private collection – Sale, Palais Galliera, Paris, 29 Nov. 1969, lot 75 – Kyra Gérard, Paris, 1974 – JPL Fine Arts, London, 1988 – Private collection, London.

Exhibitions: Paris, Galerie Beaux-Arts, 1949 – London, JPL, 1988, no. 15 (col. ill.).

Bibliography: Chastel 1946, p. 100 (ill.)

XII-381 Meadow in the Morning

c. 1932-38
Pastel on paper, 23.5 × 30.5 cm
Stamp 2, lower left
Current whereabouts unknown

Provenance: Artist's studio – Private collection – Paul Vallotton, Lausanne (Switzerland), 1988 – Current whereabouts unknown.

Exhibitions: Paris, Renou et Colle, 1942 – Paris, Charpentier, 1948, no. 178 – Lausanne, Vallotton, 1988, no. 85; 1989, no. 17 (col. ill.).

XII-382 Footpath at Les Clayes

c. 1932-38 Pastel on paper, 27×26 cm Signed, lower right: EVPrivate collection

Provenance: Artist's studio - Private collection.

XII-383 Thicket at Les Clayes

c. 1932-38
Pastel on paper, 25.1 × 32.3 cm
Stamp 3, lower right
Art market, Munich

Provenance: Artist's studio – Private collection – Kunsthandel Sabine Helms, Munich.



XII-381



XII-382



XII-383

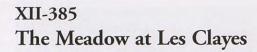
XII-384 In the Woods at Les Clayes

c. 1932-38 Pastel on paper, 26 × 34 cm Stamp 3, lower right Private collection

Provenance: Artist's studio – Private collection.

Bibliography: Salomon 1966, col. pl. 6.

Description: Harmony in soft greens and pinks, with firm blacks for the branches and boughs. (JS)



c. 1932-38 Pastel on paper, 32 × 24 cm Signed, lower right: EV Current whereabouts unknown

Provenance: Artist's studio - Claude Roger-Marx, Paris, after 1938 - Current whereabouts unknown.

Exhibition: Paris, Musée des Arts Décoratifs, 1938, no. 247 (loaned by the artist).

Description: In the meadow on the left is the pedestal of a statue. The trees in the background stand out against a blue sky, as does a small, black, V-shaped branch, high up in the foreground. (JS)



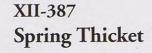


XII-386 The Screen of Trees

c. 1932-38 Pastel on paper, 26 × 34 cm Signed, lower right: EV Current whereabouts unknown

Provenance: Artist's studio - Private collection -Current whereabouts unknown.

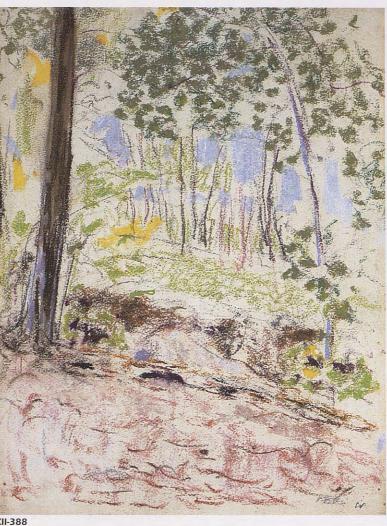
Description: Rough sketch of a meadow in front of a screen of trees with light-coloured trunks and leaves. A few touches of blue in the sky. (JS)



c. 1932-38 Pastel on paper, 25.5×33 cm Signed, lower right: EV Current whereabouts unknown

Provenance: Artist's studio - Private collection -Galerie Berès, Paris - Sale, Galerie Ketterer, Munich (Germany), 2-4 June 1980, lot 1487 (ill.) - Sale, Christie's, London, 9 Dec. 1999, lot 529 (col. ill.), bought in – Sale, Christie's, London, 6 April 2001, lot 309 (col. ill.), bought in - Sale, Christie's, London, 21 March 2002, lot 13 (col. ill.) - Current whereabouts unknown.





XII-388 The Grounds in Autumn

c. 1932-38 Pastel on paper, 33 × 25 cm Signed, lower right: EV Art market, London

Provenance: Artist's studio - Private collection - JPL Fine Arts, subsequently Neffe-Degandt Fine Art, London.



Exhibitions: London, JPL, 1985, no. 20 (col. ill.) - New York, Bruton, 1986, p. 16 (col. ill.) - London, JPL, 1988, no. 16 (col. ill.).

XII-389 The Pond at Les Clayes

c. 1932-38 Pastel on paper, 23×30 cm Stamp 3, lower right Current whereabouts unknown



XII-390

Provenance: Artist's studio - Tolarno Galleries, Melbourne (Australia) - Sale, Sotheby's, London, 28 June 1989, lot 307 (col. ill.) - Current whereabouts unknown.

XII-390 Undergrowth at Les Clayes

c. 1932-38 Pastel on paper, 24.5×32.5 cm Stamp 3, lower right Private collection

Provenance: Artist's studio - Private collection -Galerie Berès, Paris - Kunsthandel Sabine Helms, Munich (Germany), 1983 - Private collection.

Exhibition: Bremen, Werner, 1983, no. 21 (col. ill.).

Description: A view of barren woods, touches of green on the tree to the right and patches of blue on the left, the whole sparsely dappled with gleams of yellow sunlight. (JS)

XII-391 In the Grounds at Les Clayes

c. 1932-38 Pastel on paper, 30.7 × 22.8 cm Stamp 2, lower left Current whereabouts unknown

Provenance: Artist's studio – Galerie Bellier, Paris - Current whereabouts unknown.





XII-392 Undergrowth at Les Clayes

c. 1932-38 Pastel on paper, 32 × 25 cm Signed, lower right: *EVuillard* Current whereabouts unknown

Provenance: Artist's studio – Claude Roger-Marx, Paris, after 1938 – Current whereabouts unknown.

Exhibition: Paris, Musée des Arts Décoratifs, 1938, no. 247 (loaned by Vuillard).

Description: A dark patch of grass seen between two sunlit tree-trunks; chinks of blue sky among the branches. (JS)

XII-393 The Two Black Trunks in the Grounds at Les Clayes

c. 1932-38 Pastel on paper, 33×25 cm Signed, lower right: EVArt market, London

Provenance: Artist's studio – Private collection – JPL Fine Arts, subsequently Neffe-Degandt Fine Art, London.

Description: The sandy drive at Les Clayes, a lightgreen stretch of grass and a winter sky criss-crossed with black branches. (JS)



XII-393

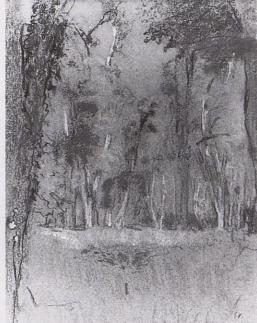
XII-394 Trees at Les Clayes

c. 1932-38
Pastel on paper, 32×25 cm
Signed, lower right: EV.
Current whereabouts unknown

Provenance: Artist's studio – Claude Roger-Marx, Paris, after 1938 – Current whereabouts unknown.

Exhibition: Paris, Musée des Arts Décoratifs, 1938, no. 247 (loaned by Vuillard).

Description: A pale-green stretch of grass enlivened by yellow flowers, with a line of tall, light-coloured trees in the background, the whole sketched on grey paper. (JS)



XII-394

XII-395 Alley at Les Clayes

c. 1932-38
Pastel on paper, 21.5 × 31 cm
Signed, lower left: *E. Vuillard*Private collection, Germany

Provenance: Artist's studio – Private collection – Alfred Ayrton, Montecarlo (Principality of Monaco), 1977 – JPL Fine Arts, London, c. 1985 – Private collection, Germany, 1985.

Exhibition: Salzburg, Salis, 1985, no. 31 (col. ill.).



XII-395



XII-396

XII-396 Enclosure at Les Clayes

c. 1932-38
Pastel on paper
24.5 × 32 cm
Signed, lower right: *E. V.*Private collection

Provenance: Artist's studio – Private collection.

Exhibition: Paris, Charpentier, 1948, no. 166.

XII-397 The Glade

c. 1932-38 Pastel on paper, 23.5 × 30.5 cm Stamp 3, lower right Current whereabouts unknown



Provenance: Artist's studio – Private collection – Current whereabouts unknown.

Description: In the foreground is a tree-trunk with its roots exposed; a few light touches of pastel on the yellow paper ground. (JS)

XII-398 The Grounds at Les Clayes

c. 1932-38
Pastel on paper, 25 × 32 cm
Signed, lower right: *E. V.*Current whereabouts unknown

Provenance: Artist's studio – Private collection – Pierre Fresnay, Paris – Sale, Palais d'Orsay, Paris, 26 June 1979, lot 27 – Current whereabouts unknown.

Description: A broadly worked group of tall, leafless trees, with a patch of mauve sky and some lighter notes to the right. Green grass in the foreground. (JS)



XII-3

XII-399 Tree-Trunk

c. 1935
Pastel on paper, 22.5 × 24 cm
Signed, lower right: EVuillard
Private collection

Provenance: Artist's studio – Private collection.

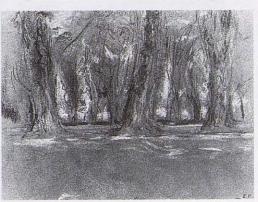
Exhibitions: Paris, Charpentier, 1948, no. 174 – Paris, Durand-Ruel, 1961, no. 64.

XII-400 The Drive Lined with Plane Trees

c. 1932-38
Pastel on paper, 24 × 32 cm
Stamp 3, lower right
Current whereabouts unknown

Provenance: Artist's studio – Private collection – Alfred Ayrton, Montecarlo (Principality of Monaco), 1975 – Current whereabouts unknown.

Description: In the foreground stand three large ivyclad trees lining the main drive at Les Clayes. Grey sky is visible in the gaps between the branches; in the background is a green meadow. (JS)



XII-400

1625

XII-399

1624



XII-401 The Grounds at Les Clayes

c. 1932-38 Pastel on paper, 32 × 24 cm Signed, lower right: EV Current whereabouts unknown

Provenance: Artist's studio - Private collection -Renou et Poyet, Paris, 1950 - Current whereabouts unknown.

XII-402 Tall Trees

c. 1932-38 Pastel on paper, dimensions unknown Stamp 3, lower right Current whereabouts unknown



Provenance: Artist's studio - Private collection -Renou et Poyet, Paris, 1950 - Current whereabouts

XII-403 The Wood

c. 1932-38 Pastel on paper, 25.5×31 cm Stamp 5, lower right Art market, London

Provenance: Artist's studio – Private collection – JPL Fine Arts, subsequently Neffe-Degandt Fine Art,

Exhibition: London, JPL, 1988, no. 17 (col. ill.).

Description: Green and mauve undergrowth, showing brown in the foreground; distinct outlines. (JS)



XII-404 At Les Clayes

c. 1932-38 Pastel on paper, 24 × 32 cm Stamp 1, lower right Private collection

Provenance: Artist's studio - Private collection.

Description: Light-green and dark-green arabesques heightened with yellow against a dark blue sky, with clouds suggested by the bare, grey paper. In the foreground stands a small, spindly tree tinged with ochre.

XII-405 The Grounds at Les Clayes

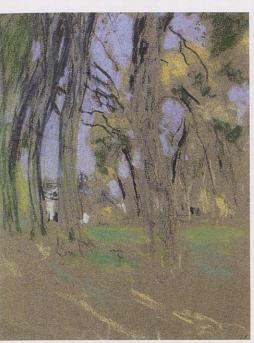
c. 1932-38

Pastel on paper, 25.5×22.8 cm Signed, lower right: E Vuillard Current whereabouts unknown

Provenance: Galerie Jeanne Castel, Paris - David B. Findlay, New York - Current whereabouts



XII-405



XII-406 The Plane Trees at Les Clayes

c. 1932-38 Pastel on paper, 32 × 25 cm Signed, lower right: E. V. Private collection

Provenance: Artist's studio – Private collection.

Exhibitions: Paris, Charpentier, 1948, no. 173 -Hamburg-Frankfurt-Zurich, 1964, no. 101 – Paris, Orangerie, 1968 (not in cat.) - Japan, travelling exhib., 1977-78, no. 59 (ill.).

Bibliography: Salomon 1961, p. 153 (col. ill.).



XII-407

XII-407 Trees beneath a Grey Sky

c. 1932-38 Pastel on paper, 31 × 24 cm Current whereabouts unknown

Provenance: Artist's studio - Private collection -Current whereabouts unknown.

Description: A tree-trunk in the left foreground, with several dark-green trees and some lighter-coloured foliage touched with turquoise further back. Pink and ochre forest floor with thick green undergrowth. The grey paper shows through among the foliage between the treetrunks. (IS)

XII-408 In the Shade of the Big Plane Tree

c. 1932-38 Pastel on paper, 25.5 × 33 cm Stamp 1, lower left Current whereabouts unknown

Provenance: Artist's studio – Private collection – Sale, Sotheby's, New York, 11 Feb. 1971, lot 29 (ill.) -Current whereabouts unknown.

Description: Large tree-trunks underlined with dark accents and casting deep green shadows across the ground at their feet. (JS)

XII-409 The Oak

c. 1932-38 Pastel on paper, 25 × 32 cm Stamp 3, lower right Current whereabouts unknown

Provenance: Artist's studio – Private collection – Sale, Palais des Congrès, Versailles (France), 8 June 1969, lot 321 (ill.) - Sale, Hôtel des Ventes, Grenoble, 13 Dec. 1971, lot 91 (ill.) - Current whereabouts unknown.

Description: Light filtering through branches, gleaming on patches of foliage and splashing a green path through the undergrowth with yellow. Mauve touches on the tree- trunks and blue accents on the leaves, with the pinkish-brown paper ground brought into play throughout. (JS)

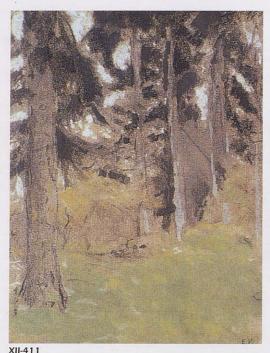


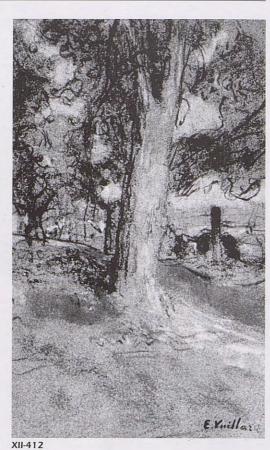


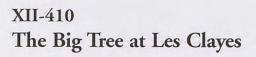


1626









c. 1932-38 Pastel on paper, 31.5×23.5 cm Signed, lower right: E Vuillard Private collection

Provenance: Private collection, Lausanne (Switzerland) - Sale, Hôtel Drouot, Paris, 16 Dec. 1991, lot 6 (ill.) – Galerie de la Présidence, Paris – Private collection.

Exhibition: Lausanne, Vallotton, 1989, no. 29 (col.

XII-411 The Fir Trees

1937 Pastel on paper, 31 × 23.5 cm Stamp 3, lower right Private collection

Provenance: Artist's studio - Private collection -Sale, Hôtel Drouot, Paris, 30 Nov. 2001, lot 2 (col. ill.), withdrawn from sale.

Bibliography: Salomon 1966, col. pl. 3.

XII-412 The Tree

c. 1932-38 Pastel on paper, 25×16 cm Stamp 1, lower right Private collection

Provenance: Artist's studio - Private collection -Kunsthandel Sabine Helms, Munich (Germany), 1977 - Private collection.

XII-413 Tree in a Meadow

c. 1932-38 Pastel on paper, 26.5×23.5 cm Signed, lower right: EVuillard Current whereabouts unknown

Provenance: Artist's studio - Private collection -Current whereabouts unknown.

Description: A tree-trunk with strands of ivy running along its left side, outlined against a meadow and foliage tinged with yellow sunlight. (JS)



XII-413



XII-414 Tree-Trunk with Ivy

c. 1932-38 Pastel on paper, 26 × 33 cm Stamp 1, lower left Current whereabouts unknown

Provenance: Artist's studio - Private collection -Current whereabouts unknown.

Description: Towards the right, in a green meadow splashed with sunlight, is the foot of a thick mauveand-brown tree-trunk overgrown with ivy. (JS)

XII-415 The Tree-Trunk

c. 1932-38 Pastel on paper, 111.3 × 82.5 cm Stamp 1, lower left The Columbus Museum of Art,

Columbus (Ohio), Gift of Howard D. and Babette L. Sirak, and Museum Purchase, 1990, 91.001.007

Provenance: Artist's studio; Jacques Roussel, Paris - Sam Salz, New York, 1967 - Dr Howard D. and Babette L. Sirak, Columbus, Nov. 1967 - Sirak gift to the Columbus Museum of Art, Columbus, 1990.

Exhibition: Louisville, Speed, 1968, no. 67 (ill.).

Bibliography: Chastel 1946, p. 101 (ill.).

Description: At the foot of a large brown tree standing in red soil, a tuft of dark-green grass with several yellow and pink flowers hovering above it like butter-

XII-416 Reflections in the Water

c. 1932-38 Pastel on paper, 25 × 32 cm Stamp 5, lower right Private collection, Greece

Provenance: Artist's studio – Private collection – JPL Fine Arts, London, 1985 – Private collection, Greece, after 1988.

Exhibition: London, JPL, 1988, no. 21 (col. ill.).

Description: A winter tree-trunk and a sort of concrete pond between two tufts of grass which catch the light. (JS)

XII-417 The Copse

c. 1932-38 Pastel on paper, 25×32 cm Signed, lower right: E. V. Current whereabouts unknown

Provenance: Artist's studio - Private collection -Current whereabouts unknown.

Description: A forest track between stark grey treetrunks. A yellow rock on the right, green foliage in the centre. Grey sky. (JS)





XII-416

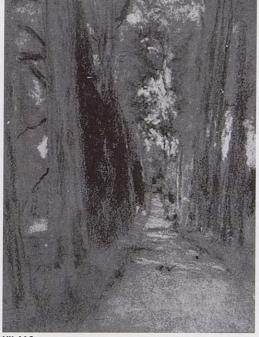


XII-418 The Avenue at Les Clayes in the Evening

c. 1932-38 Pastel on paper, 23×25 cm Stamp 2, lower right Private collection, Germany

Provenance: Artist's studio - Private collection -Galerie Georges Maratier, Paris - Sale, Karl und Faber, Munich, 2-3 May 1960, lot 720 (col. ill.) -Private collection, Cologne (Germany).

Description: A grey avenue darkening as it recedes into the distance and lined on both sides by tall dark-green trees silhouetted against a pale-grey sky. (JS)



XII-419 The Main Drive at Les Clayes

Pastel on paper, 32 × 25 cm Current whereabouts unknown

Provenance: Artist's studio - Private collection -Renou et Colle, Paris - Current whereabouts

Description: The yellow drive recedes into the distance between two rows of green and black trees. (JS)

XII-420 A Vault of Trees

c. 1932-38 Pastel on paper, 25×32 cm Stamp 3, lower right Current whereabouts unknown

Provenance: Artist's studio - Private collection -O'Hana, London - Roland, Browse & Delbanco, London - Private collection, London - Sale, Sotheby's, London, 6 February 2002, lot 105 (col. ill.) - Current whereabouts unknown.

XII-421 Large Trees

c. 1932-38 Pastel on paper, 32 × 24.5 cm Stamp 1, lower right Current whereabouts unknown

Provenance: Artist's studio - Private collection -Renou et Poyet, Paris - Larry Aldrich, United States, c. 1959 - Sale, Sotheby's, New York, 30 Oct. 1963, lot 2 (ill.) - Current whereabouts unknown.

Exhibition: Richmond-Atlanta, 1959, no. 55 (ill.).

Description: Dark foliage with patches of luminous, blue-grey sky. A path lined with red flowers can be seen between the tree-trunks; there is a green hill in the back-









XII-422

c. 1932-38

paper. (JS)

Pastel on paper, 30 × 23.5 cm

Provenance: Artist's studio - Private collection - Pri-

vate collection, Neuilly-sur-Seine (France), 1963.

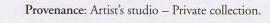
Description: Pink flowers and patches of green and yellow in the centre and in the foreground. Pale-blue sky. Shadows suggested throughout by the dark-grey

Stamp 3, lower right

Private collection, France

XII-424

c. 1932-38 Pastel on paper, 32 × 25 cm Stamp 3, lower right Private collection



Description: Some shrubbery forming dark shapes in the centre, between sunny patches on the grass. Bare trees on the left and a few roughly indicated buildings in the right background. (JS)



XII-423

In the Grounds at Les Clayes The Grounds at Les Clayes



XII-424

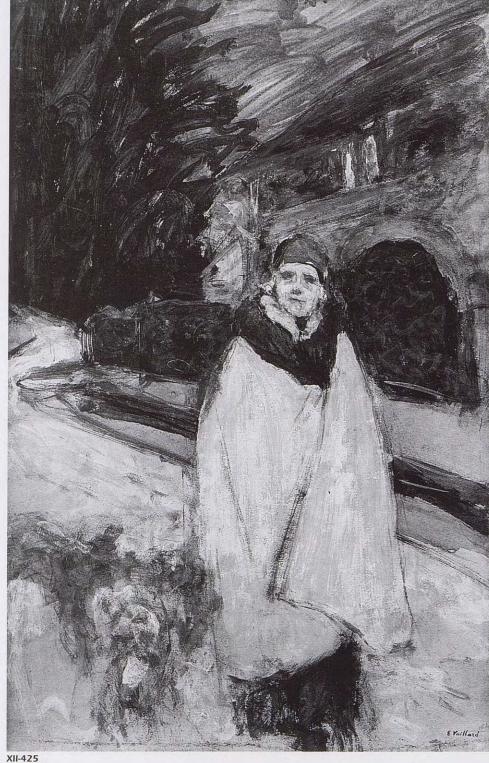
XII-423 The Footbridge

c. 1932-38 Pastel on paper, 24.5×32.5 cm Stamp 3, lower right Private collection

Provenance: Artist's studio - Private collection.

Exhibitions: Munich, Haus der Kunst, 1968, no. 174 - Paris, Orangerie, 1968, no. 184.

Bibliography: Salomon 1966, col. pl. 4.



XII-425 Madame Hessel in the Grounds at Les Clayes, Winter

c. 1939-40 Glue-based distemper on paper, mounted on canvas, 82.5×51.5 cm Stamp 1, lower right Current whereabouts unknown

an archway. A lowering sky, with some black trees on the left. (JS)

This is almost certainly Vuillard's final tribute to the woman who was - far more than Lucie Belin, Juliette Weil or even Misia – his muse, his lifelong companion and the trusted friend who shared his trials as well as his triumphs. He never attempted to hide the effect of the passing years on her features. Here his vision is tinged with a more radical pessimism than ever, as if he were resigned in advance to the infirmities of old age, somewhat in the manner of Edvard Munch registering, at precisely the same period, the tell-tale signs of his own decline. And Lucy



E. V., Lucy Hessel at Les Clayes in winter, c. 1938-40, photograph. Private collection.

Hessel might well have murmured bitterly, adapting Ronsard's famous line in the Sonnets à Hélène. 'Vuillard me célébrait, du temps que j'étais belle' ('Vuillard sang my praises in the days when I was beautiful'). Staunchly faithful and devoted to the last, she tended the artist during the last days of his life, in June 1940; it was she who closed his eyes in the improvised funeral chapel at the Castel Marie-Louise at La Baule.



XII-426 The Russet Drive

c. 1932-38 Pastel on paper, 33 × 25.5 cm Signed, lower right: E. V. Current whereabouts unknown

Provenance: Artist's studio – Private collection – Sale, Hôtel George V, Paris, 16 Dec. 1993, lot 27 (ill.) - Current whereabouts unknown.

Description: A mauve and russet drive leading towards a green field lined with leafless young trees and bounded in the distance by a mauvish band of foliage. In the foreground right is a yellow pilaster on the cornice of which is reflected the grey-blue sky. (JS)

XII-427 Winter Garden with a Peacock

1939-40 Glue-based distemper and gouache on canvas, 207×146 cm Musée de Picardie, Amiens (France), MP 3312

Provenance: Artist's studio; M. and Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) - Roussel gift to the French State, 1941; deposited with the Musée National d'Art Moderne, Paris, 1941; deposited with the Musée de Picardie, Amiens, June 1947.

Exhibition: Paris, Orangerie, 1941-42, no. 9.

Bibliography: Dorival 1942, p. 6; 1943, p. 168 -Roger-Marx 1946a, p. 170.

By its dimensions alone this painting qualifies as a decorative panel. Perhaps Jos Hessel had commissied it for Les Clayes, and the events of that year subsequently made him think twice about laying out money for a decoration; or perhaps Vuillard painted it as an exercise, intending to keep it for himself. At all events, this Garden was still in the painter's studio when he died. The diffuse sadness of this large painting owes as much to the gaunt outlines of the trees and the minimal-

ism of the impressions mustered here as to the

circumstances in which it was composed. The

sky is overcast, the vegetation dormant and the

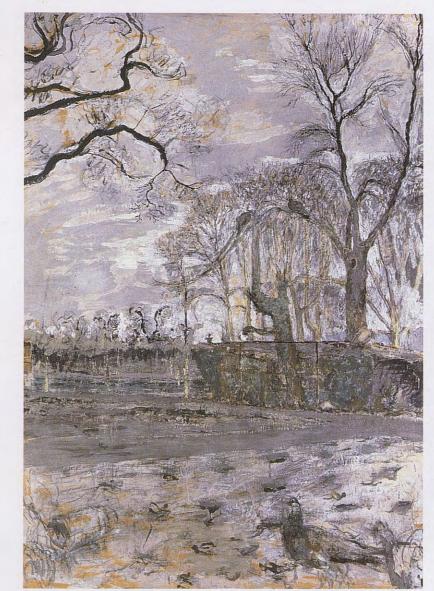
peacock looks distinctly lonely. Vuillard

painted this scene during the 'phoney war',

that is in the winter of 1939-40, when France

and Nazi Germany had steered clear of a headon clash. Vuillard scholars such as Bernard Dorival and Claude Roger-Marx had no hesitation about regarding it as his last painting. 'The decorative panels, on the other hand, continue to be worthy of their predecessors. They have the same poetry; the technique alone has changed. In the artist's last work, Winter Garden with a Peacock, the painter preserves intact the delicacy of his feeling, the quality of his greys, the subtletly of his arabesques, the fine matt aspect of his impasto and the discreetly decorative appearance that earlier characterized the panels for Dr Vaquez and Prince Bibesco." It is tempting to see this 'last painting' as a subtle, unconscious foreshadowing of the sufferings that were soon to befall France and hasten the artist's death.

Dorival 1943, p. 168.



1632

Provenance: Artist's studio - Private collection -

Galerie Renou, Paris - Sale, Galerie Charpentier,

Paris, 29 March 1960, lot 142 (ill.) - René Kamp-

mann, Paris - Sale, Palais Galliera, Paris, 17 March

1971, lot F (ill.) - Current whereabouts unknown.

Description: Madame Hessel, wearing a toque and

wrapped in a light-coloured cape with a dark collar,

walking in the snow with her dog. In the wall behind

her to the right can be seen the rounded opening of

Exhibition: Paris, Charpentier, 1948, no. 102.



XII-428 The Pond under Snow

c. 1932-38 Pastel on paper, 25.5×27.5 cm Signed, lower left: E. Vuillard Private collection

Provenance: Artist's studio – Private collection.

Bibliography: Salomon 1945, p. 88 (ill.); 1961, p. 179 (col. ill.).

XII-429 The Pond at Les Clayes in Winter

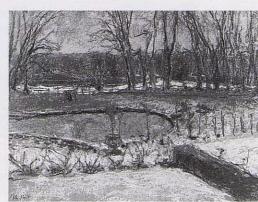
c. 1932-38 Pastel on paper, 23 × 30 cm Signed, lower left: E Vuillard Private collection

Provenance: Jos Hessel, Paris - Private collection.

Exhibition: Paris, Musée des Arts Décoratifs, 1938, no. 243 [Paysage d'hiver, c. 1929].

XII-430 Winter Landscape at Les Clayes

c. 1932-38 Pastel on paper, 25×25 cm Signed, lower right: E. Vuillard Current whereabouts unknown



1634

Provenance: Artist's studio – Private collection – Sale, Hôtel Drouot, Paris, 5 Dec. 1994, lot 91 (ill.) - Current whereabouts unknown.

Exhibition: Paris, Charpentier, 1948, no. 162.

Description: The château is seen on the left through the mist, behind several tall, bare trees standing on a brown and purplish bank dotted with yellow flowers. The grey paper shows through here and there. (JS)



XII-430

XII-431 The Grounds at Les Clayes

c. 1932-38 Pastel on paper, dimensions unknown Signed, lower right: E. V. Private collection

Provenance: Private collection.

XII-432 **Between Two Trees**

c. 1932-38 Pastel on paper, 25×32 cm Signed, lower left: E. V. Current whereabouts unknown

Provenance: Artist's studio - Private collection -Galerie Motte, Geneva - Sale, Galerie Koller, Zurich, 16 May 1980, lot 5777 (ill.) - Current whereabouts

Description: Between two brown and green-tinted trunks the meadows rise gently in tiers. Slightly to the right of centre is a small green tree, its bare branches mingling with those of the trees in the foreground. (JS)

XII-433 The Grounds at Les Clayes in Winter

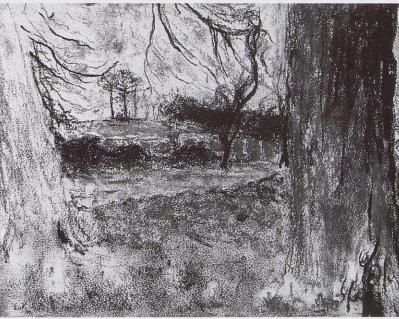
c. 1932-38 Pastel on paper, dimensions unknown Signed, lower right: E. Vuillard Private collection

Provenance: Artist's studio – Private collection.

Exhibition: Paris, Charpentier, 1948, no. 170.













XII-434 Winter at Les Clayes

c. 1932-38 Pastel on paper, 32 × 24 cm Signed, lower right: E.V. Private collection

Provenance: Artist's studio – Claude Roger-Marx, Paris – Private collection.

Description: A brown and russet foreground framed by two tree-trunks with yellow and purple-brown bark. In the middle distance is a lawn strewn with dead leaves and several rows of bare trees, their spindly boughs silhouetted against a grey sky tinged with white. (JS)

XII-435 The Grounds at Les Clayes, Winter

c. 1935 Pastel on paper, 23.5 × 25 cm Stamp 4, lower right Private collection, Paris

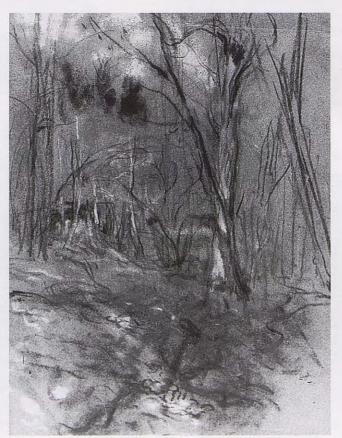
Provenance: Artist's studio - Private collection -Galerie Berès, Paris – Private collection, Paris.

Description: Bare, violet trees beneath a grey sky, with the edge of a fir-tree visible on the far right. The grey paper support is left bare in places. (JS)

XII-436 Undergrowth

c. 1932-38 Pastel on paper, 32 × 25 cm Current whereabouts unknown Provenance: Artist's studio - Private collection -Current whereabouts unknown.

Description: Tree-trunks and branches catching the light; some notes of green foliage; the foreground dappled with pink and grey. Pastel sketch on yellow-brown paper. (JS)









XII-437 The Path between the Trees

c. 1932-38 Pastel on paper, 19 × 27 cm Signed, lower right: E. V. Private collection, Paris

Provenance: Félix Vallotton, Paris - Private collection, Paris.

XII-438 The Osier

c. 1932-38 Pastel on paper, 25×32 cm Signed, lower right: E. Vuillard Current whereabouts unknown

Provenance: Artist's studio – Private collection – Paul Vallotton, Lausanne (Switzerland) - Current whereabouts unknown.

Description: In front of the black tangle of trunks, the green then red ground is strewn with branches on which the light plays; in the centre, an osier with ochre branches. (JS)

XII-439 The Rut

c. 1938-40 Glue-based distemper on canvas, 84×60 cm Stamp 1, lower right Private collection

Provenance: Artist's studio – Private collection.

Bibliography: Salomon 1961, p. 185 (col. ill.).

Appendix



Chronology

by Mathias Chivot

1868

Édouard Vuillard is born on November 12 in Cuiseaux (Saône-et-Loire), the son of Honoré Vuillard, a retired captain of the Infanterie de la Marine employed as a tax collector, and Marie Michaud, corset-maker. The youngest of three children, he has a sister, Marie (born in 1861), and a brother, Alexandre (born in 1863)

1877

Upon Honoré Vuillard's retirement, the family moves to Paris, where they share an apartment with Madame Vuillard's family, the Michauds, at 18, rue de Chabrol. Vuillard attends the Rocroy-Saint-Léon school, run by the Marist brothers, before being admitted in 1879 as a scholarship student to the Lycée Fontanes (which reverts to its earlier name, the Lycée Condorcet, in 1883).

1883

Upon the death of Madame Vuillard's father, the family moves to 20, rue Daunou, into the building that also houses Madame Vuillard's corsetry and dressmaking business.

1884

On April 19, Honoré Vuillard dies at the age of seventy-two. Édouard pursues his studies at the Lycée Condorcet, entering the final year – the 'Rhétorique' class – in October. He takes his first drawing classes; he executes some powerful charcoals on large sheets of paper, which he marks 'rhétorique', in addition to making copies after Michelangelo and casts of classical statuary. He begins lasting friendships with Kerr-Xavier Roussel (just one year older), Maurice Denis and Aurélien Lugné-Poe.

188

In October, the Vuillard family, togeth-

er with Madame Vuillard's mother, move to 6, rue du Marché-Saint-Honoré. Vuillard leaves the Lycée Condorcet in November and, encouraged by his friend Roussel, enrols as a student of Maillart in his studio on Place Fürstenberg, formerly Delacroix's studio. In his 'autobiographical notes' Vuillard gives a succinct summary of the latter part of this year: 'November 1885 leave Condorcet / rue du Marché St Honoré / hang around the Louvre' (Journal, 11 November 1908, II.2, fol. 12r.). Shunning the example of his father and brother, he rejects the idea of a military career.

1886

Vuillard takes courses at the Académie Julian, in the studios of Bouguereau and Robert-Fleury. With recommendations from them and from Gervex he applies to the École des Beaux-Arts, but fails the entrance examination in February and July.

1887

In February Vuillard fails the École des Beaux-Arts entrance examination for a third time, but on July 21 is finally accepted. Meanwhile, he attends Robert-Fleury's life classes. In October the family moves once again, this time to 10, rue de Miromesnil, where Vuillard begins to paint still-lifes.

1888

In July, Vuillard is accepted for the second time into the 'Painting' section of the École des Beaux-Arts. In October, he joins the class of Gérôme: '88 spell at school, Gérôme 6 weeks' (Journal, 12 November 1908, II.2, fol. 12r.). In November he begins keeping a Journal. Aside from a break between 1898 and 1905, he was to keep it regularly until 1940, recording his daily observations in a telegraphic style.

Meanwhile, Sérusier returns from Brittany with *The Talisman, The Aven River at the Bois d'Amour*, a work he executed under the instruction of Gauguin, and lays down the principles of Nabi painting. Denis, Bonnard, Ranson and Ibels become the first *nebiim* (prophets).

1889

Vuillard executes his first masterpiece, a self-portrait with his friend Waroquy – 'portrait of Waroquy in grandmama's room' (Journal, II.2, fol. 12r.). In addition to being re-admitted to the 'Painting' section of the École des Beaux-Arts, Vuillard has a work accepted for the Salon in May, a Conté crayon portrait of his grandmother Désirée Michaud. On leaving the École des Beaux-Arts at the end of the school year, he begins to frequent the Nabi circle. His 'autobiographical notes' already mention his relationship with time and the importance of preserving memories: 'begin to work from memory.'

He performs his military service at Lisieux (Calvados), from 9 November to 21 December.

1890

'90 acquaintance with Sérusier year. Bonnard by Denis' (Journal, I.2, fol. 12v.). Vuillard begins to attend meetings of the Nabi group, held in the cafés on Passage Brady or in Ranson's studio.

In January, he converts the attic of 10, rue de Miromesnil into a studio.

During the summer, Lugné-Poe introduces him to the actor Coquelin Cadet, who will be his first patron. He also meets the dramatist and inventor Rodolphe Darzens, for whom he makes several poster designs. In *Art et Critique*, Denis publishes an article entitled 'Déf-

inition du néo-traditionnisme,' which lays the theoretical foundations of avant-gardism.

In the fall, Vuillard attends a presentation of *L'Enfant prodigue*, a pantomime by Carré and Wormser in which Félicia Mallet plays the lead role. The artist uses this subject as the basis for a series of inspired watercolours and washes, as well as for various poster designs.

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Vuillard has his first exhibitions and becomes involved in the avant-garde theatre (Ibsen, Maeterlinck, Roinart).

In April, he begins sharing a studio at 28, rue Pigalle with Bonnard, Lugné-Poe and the theatre critic Georges Roussel.

He makes his first foray into Symbolist theatre by painting the sets for Maeterlinck's *L'Intruse*, presented by Paul Fort's Théâtre d'Art troupe at the Vaudeville on 20 and 21 May. He also does sets for Maeterlinck's *Les Aveugles* and Retté's *Berthe au grand pié*.

From 1 August to 30 September, Vuillard takes part in the Nabi group's first exhibition, at the Château de Saint-Germain-en-Laye, where he exhibits The Intruder (III-33), The Floral-Pattern Dress (IV-3) and two pastels. The first critical responses to his work appear (Lugné-Poe in Art et Critique, Fénéon in Le Chat Noir, Georges Roussel in La Plume and Gustave Geffroy in the Journal des artistes). Only Fénéon remains lukewarm: '... the young woman's gleaming neck [The Floral-Pattern Dress], the slickly-applied neck of a Salon painter. Still-indecisive works where one finds fashionable technique, literary gloom, sometimes a fine, tender harmony' (F. Fénéon, *Le Chat Noir*, 19 September 1891).

In October, Vuillard leaves Rue Miromesnil with his mother and sister and moves to 346, rue Saint-Honoré. At the same time, he decides to take a studio by himself a few doors away from the first one, at 24, rue Pigalle.

Pierre Veber introduces Vuillard to the Natanson brothers, including Thadée, founder of *La Revue Blanche*, who makes the journal's office space available for Vuillard's first one-man exhibition. This year of many exhibitions closes in December with the *Peintres Impressionnistes et Symbolistes* at the Le Barc de Bouteville gallery, on Rue Le Peletier.

1892

Vuillard does the sets for a Ranson adaptation of *La Farce du pâté* (III-36.1 and III-36.2), which is presented at the residence of State Councillor Coulon, on Rue de la Faisanderie, one of a number of avant-garde theatre performances.

Vuillard executes his first decorative cycle, for Monsieur and Madame Paul Desmarais, who, along with the Natansons, the Schopfers and Dr Vaquez, are among Vuillard's chief patrons prior to 1900. The six overdoors (V-28.1 to V-28.6) are delivered by 20 January 1893.

From 7 November to 2 December, Vuillard travels to Belgium, Holland and then London with his friend Kerr-Xavier Roussel, who is keen to leave Paris to extricate himself from an amorous adventure with a servant: 'Kerr and Caro. Trip to Belgium, Holland and London' (Journal, 'autobiographical notes,' II.2, fol. 12v.).

In November, Vuillard exhibits five paintings and two graphic works – including *Woman Darning* (IV-51), *Under the Lamp* (IV-78) and *Sleep* (II-124) – at the third Le Barc de Bouteville exhibition.

In December, the Desmarais' accept his proposal for a screen (V-32.1 to V-32.5).

1893

Vuillard's Grand-mère Michaud, one of his three 'muses,' dies on January 9. The artist finishes the Desmarais screen by the end of the month.

The period from April to July is punctuated by weddings: Thadée Natanson and Misia Godebska, Maurice Denis and Marthe Meurier, and, finally, Kerr-

Xavier Roussel and the artist's sister, Marie. Vuillard records the latter event in several works, a nuptial cycle that includes *The Suitor* or *Interior with Work-Table* (IV-132), *Interior with Red Bed* or *The Bridal Chamber* (IV-133) and *A Little Chat* or *The Bride* (IV-134).

Vuillard continues to be actively involved in the avant-garde theatre: in October he becomes a founding member of Lugné-Poe's Théâtre de l'Œuvre, designing programs and sets for Ibsen's Rosmersholm in October and An enemy of the people in November, and for Hauptmann's Âmes solitaires in December.

Meanwhile, he takes part in the *Portraits du vingtième siècle* exhibition at Le Barc de Bouteville, where he presents his portrait of Lugné-Poe (III-25), and, in October and November, in the fifth *Exposition des peintres impressionistes et symbolistes*, where he shows eleven paintings. In October his friendship with Misia and Thadée Natanson deepens.

1894

In January, Vuillard receives a commission to do a decorative cycle for Alexandre Natanson's dining room; the nine panels and two overdoors of *The Public Gardens* (V-39.1 to V-39.11) will be executed from August to September and installed at the Natanson residence in December.

During the winter and spring, Vuillard does programs and sets for the Théâtre de l'Œuvre (Au-delà des forces humaines, L'Image, Solness le constructeur, and La Gardienne, among others). Ibels introduces Siegfried Bing to the Nabi group; Bing proposes a commission for stained-glass windows to be executed by Tiffany. Vuillard completes the cartoon for his window (Chestnut Trees, V-95) and, in April 1895, the window is presented alongside those of his colleagues at the Société Nationale des Beaux-Arts.

From 20 May to 30 June Vuillard takes part in the Nabi exhibition in the offices of *La Dépêche de Toulouse*, along with Bonnard, Denis, Ibels, Ranson, Roussel, Sérusier and Vallotton.

On 13 December Marie Roussel delivers a stillborn child after several weeks of suffering: 'Marie's horrible delivery.' The Roussel couple's relationship deteriorates.

1895

Vuillard meets Jos and Lucy Hessel for the first time. According to Segard, they are introduced by Vallotton. Between May and September, Vuillard designs a porcelain table service for Jean Schopfer, a critic and patron.

The tribulations of the Roussel couple continue: 'complications in the Roussel household.' Kerr-Xavier Roussel, who is having an affair with France Ranson's sister, Germaine Rousseau, leaves Marie in July. The scandal continues to reverberate within the Nabi group until the couple is reunited in late November or early December, at which time they move to 15, place Dauphine.

On 26 December, Siegfried Bing inaugurates the Maison de l'Art Nouveau with an exhibition in which Vuillard shows three masterpieces of decorative art: the Thadée Natanson panels, also known as *The Album* (V-96.2), the table service for Schopfer and the cartoon for the Tiffany stained-glass window, *Chestnut Trees*.

The Natansons introduce Vuillard to Mallarmé.

1896

In January, Vuillard and his mother leave 346, rue Saint-Honoré and move into a smaller apartment at number 342 on the same street. Vuillard executes *The Tuileries Garden* (Roger-Marx 1948, no. 28), the first lithograph in the *Paysages et Intérieurs* series, for Vollard.

He designs a number of theatre programs, including one for Ibsen's *Les Soutiens de la société.*

In July Vuillard is invited for the first time to Misia and Thadée Natanson's country home in Valvins, La Grangette. He makes a second visit there between October and December. During the summer, Dr Henry Vaquez commissions him to do four panels that will come to represent one of the high points of his career (V-97.1 to V-97.4). He rents a studio at 7, rue Drouot.

On 6 November, the Roussel couple's second child, 'Petit-Jean,' dies at the age of two and a half months.

On December 10, the Théâtre de l'Œuvre presents Alfred Jarry's *Ubu roi*, with sets by Vuillard, Bonnard, Sérusier and Toulouse-Lautrec.

1897

In January, Vuillard collaborates with his colleagues Ranson and Sérusier on Bjørnson's play, *Au-delà des forces humaines*.

From 6 to 30 April, Vuillard shows twelve paintings, including *Large Interior with Six Figures* (IV-215), in the Nabi exhibition held at Ambroise Vollard's gallery.

He spends the months of July, August and October at Le Relais, the new country house of Thadée and Misia Natanson at Villeneuve-sur-Yonne. His first photographs, taken with a recently acquired Kodak, date from this period.

Upon his return to Paris in November, he moves with his mother to 56, rue des Batienolles.

1202

Two of Vuillard's patrons commission him to do major works: *The Garden of Le Relais at Villeneuve-sur-Yonne*, for Jean Schopfer (VI-99.1 and VI-99.2), and *Figures in an Interior* (VI-101), a screen for Stéphane Natanson, Thadée's cousin.

In January, Vuillard collaborates with his friends Bonnard, Roussel and Ranson on the decoration of the auditorium of the Théâtre des Pantins; Natanson assures his readers that 'even if they are not certain of having a good time [...], they must go anyway, to see the decorations by Messrs. Bonnard, Vuillard, Roussel and Ranson, but especially those by Messrs. Bonnard and Vuillard' ('Petite Gazette de l'art,' *La Revue Blanche*, 1 February 1898).

In July Vuillard again spends his vacation at Le Relais and, in August, continues working on the album of lithographs for Vollard.

Annette, daughter of Marie and Kerr-Xavier Roussel, is born on 30 November at Levallois.

1899

Vuillard travels to London with Bonnard.

In February, the Vollard album, *Paysages et Intérieurs* (VI-57), is exhibited at the Galerie Vollard.

In March, Vuillard moves again with his mother, to 28, rue Truffaut.

In April, he travels with Bonnard and Roussel to Milan and Venice.

During the summer he paints *The First Fruit* (VII-63) and *Window with a View onto the Woods*, sketch (VII-64), two decorative panels intended for the *hôtel particulier* of Adam Natanson, father of the

Natanson brothers, at 85, rue Jouffroy; these two panels confirm the artist's new, freer approach to space.

1900

In April, Vuillard sends eleven paintings to the Nabi group's first exhibition at the Galerie Bernheim-Jeune.

During the spring and summer, he visits his sister and his brother-in-law, the Roussels, at L'Étang-la-Ville. This lengthy stay coincides with a renewed interest in landscape painting. In July, Vuillard finishes *A Walk in the Vineyard* (VI-103), part of a decorative cycle for Jack Aghion to which Bonnard, Denis and Roussel also contribute.

From late August to September, Vuillard stays with the Vallottons in Switzerland at the Château de La Naz in the company of the Hessels. Lucy Hessel becomes part of Vuillard's life; she will remain faithful to him until his death.

1901

On 6 February Marie gives birth to Jacques Roussel.

From 21 February to 5 March, Vuillard travels through Spain with Bonnard and the Bibesco brothers.

In March, he takes part in the exhibition organized by *La Libre Esthétique* in Brussels to which he sends four paintings.

From April to May, he exhibits for the first time at the Salon des Indépendants.

In July, Vuillard pays a visit to the respected Odilon Redon at Saint-Georges-de-Didonne (VIII-32). He then rejoins the Hessels for his first 'villégiature' in Vasouy, Normandy. In late September he is in Vienna, and he later joins Misia in Rheinenfeld.

1902

On 15 April Vuillard rents a studio at 223bis, rue du Faubourg-Saint-Honoré.

Between March and May, he again takes part in the Salon des Indépendants, exhibiting eight paintings, and in the second exhibition of the Nabi group at the Galerie Bernheim-Jeune, to which he sends fourteen paintings.

During the summer he rents Les Myosotis, in Villerville, with his mother and the Roussels. Later, he makes a brief trip to Holland with Kerr-Xavier Roussel and the Hessels.

1903

In January and February, Vuillard travels with Misia and Thadée Natanson to Vienna to visit the 16th Viennese Secession, which is showing seven of his paintings. *Rue Saint-Florentin, The Drawing-Room with Three Lamps* (VI-44) is shown at the Berlin Secession.

In July, he divides his time between London, where he visits Alfred Sutro, and Vasouy, where he stays with the Hessels at La Terrasse. He captures the indolent atmosphere of this holiday in a series of paintings.

In December, the French state makes a first purchase of one of his works: *Lunch* (VII-162).

1904

In February and March, Vuillard sends nine paintings to *La Libre Esthétique* in Brussels, and also shows at the Indépendants.

He paints a series of portraits of Arthur Fontaine and his family in their apartment at 2, avenue de Villars. The Fontaines, along with the Gangnats, the Hessels, the Bernheims and others, make up Vuillard's new circle of patrons and friends, the majority of whom belong to the upper strata of the political, business and banking bourgeoisie.

In October, Vuillard and his mother move into a larger apartment at 123, rue de la Tour, in Passy. This is the first time Vuillard has left the 'Carré Saint-Honoré.'

From mid-October to mid-November he takes part in the second Salon d'Automne, which devotes a whole room to his work. The critics, led by Mauclair, Marx and Vauxcelles, are enthusiastic.

1905

This is the first Amfréville year: between 1905 and 1907 Vuillard will portray a number of scenes from daily life there, either with his Kodak or in an abundance of sketches and oils.

At the third Salon d'Automne, in October and November (the 'Cage aux fauves'), his decorative cycles from before 1900 – *The Vaquez Panels* and *The Garden of Le Relais at Villeneuve-sur-Yonne* – are shown publicly for the first time.

1906

Vuillard continues to take part in numerous exhibitions: in March-April, he

sends three paintings to the Indépendants; the Bernheim brothers give him his first solo exhibition; in the summer he sends seven decorative panels, including the panels known as *The Album*, made for Thadée Natanson (V-96.1 to V-96.5), to the 11th Berlin Secession.

He spends the summer with the Hessels at Château-Rouge in Amfréville.

1907

In the fall Vuillard rents a studio at 112, boulevard Malesherbes, which he will keep until 1933.

After executing *The Tennis Court* (VIII-235) for Alexandre and Olga Natanson, he receives a commission from Emmanuel Bibesco for two decorative panels, *The Path* (VIII-226.1) and *The Haystack* (VIII-226.2), which recreate the atmosphere of afternoons in Amfréville.

1908

In February, Vuillard makes a short trip to London with Bonnard and Alfred Edwards. He returns to England in April with the Hessels, then goes on to Scotland where he joins the 'Alfreds' (Natanson), Romain Coolus, and Marcelle and Sam Aron. Upon his return, he works on the panels entitled *The Streets of Paris* (VII-515 and VII-516).

In July, he moves with his mother to 26, rue de Calais, behind Place de Clichy. The building, where they will live for close to twenty years, overlooks Place Vintimille, which will become the subject of numerous works.

Vuillard spends the summer, from July 16 to September 18, with the Hessels at Le Pouliguen, in Brittany.

On October 5, the Académie Ranson is established. Among its teachers are Vuillard, Bonnard, Roussel, Vallotton, Denis and Maillol.

1909

The summer is spent in Brittany at the Hessels' villa, Les Écluses, in Saint-Jacut-de-la-Mer.

In November, Vuillard begins to work on a cycle of decorative panels featuring *The Streets of Paris. Place Vintimille* for Henry Bernstein (VII-516.1 to VII-516.4), to accompany *The Streets of Paris. Passy* (VII-515.1 to VII-515.4), which the dramatist has recently acquired. The

artist will deliver the four panels in March 1910.

On December 3, he and Bonnard visit Claude Monet at Giverny.

1010

Vuillard spends his summer at Cricquebœuf in Normandy: he undertakes a series of large distemper panels, including *The Door onto the Garden* (VIII-365), *A Sunny Morning* (IX-156), *In Front of the Door* (VIII-395) and *Annette on the Beach at Villerville* (VIII-393).

Marguerite Chapin, the future Princesse Bassiano, becomes part of Vuillard's circle; he paints her with her dog in about April (IX-162), and in November at her request begins working on the large decorative piece *The Library* (IX-164). He executes his first distemper portrait, *Marcelle Aron at Les Pavillons* (VIII-369).

1911

Vuillard exhibits again at Bernheim-Jeune in February, June and July.

Between May and June, he executes a five-panel screen for Marguerite Chapin and in the summer receives a commission from Gaston and Josse Bernheim for a decoration for their villa, Bois-Lurette. On September 10 he installs the first panels, *At Les Pavillons, Cricquebœuf* (IX-159.1 to IX-159.5).

1912

New patrons from the Hessels' circle flock to have their portraits painted by the master. They include Madame Jean Trarieux, Théodore Duret, René Blum, and Henry and Marcel Kapferer. At the same time, Vuillard undertakes the first sketches for *The Surgeons* (IX-226), one of his masterpieces.

In May, Vuillard receives a commission to decorate the foyer of the Théâtre des Champs-Élysées with seven panels and three overdoors (IX-221.1 to IX-221.10).

In July, he delivers the second group of panels for Bois-Lurette - *The Veranda at Le Coadigou*, *Loctudy* (IX.159.6 to IX.159.8) - to the Bernheim brothers.

Despite his acceptance into the bourgeoisie of the Third Republic, Vuillard, along with Bonnard and Roussel, refuses the Légion d'Honneur in October: 'I seek no other reward for my efforts than the esteem of people of taste.' ('Trois artistes refusent le ruban rouge', *Le Temps*, October 26, 1912).

1913

From June 9 to 30, Vuillard and Bonnard visit Hamburg on the invitation of Alfred Lichtwark, director of the Hamburger Kunsthalle. Vuillard receives commissions for a portrait of *Senator Heinrich Roscher* (IX-227) and for three views of the River Alster (VIII-418, VIII-420, VIII-421) for the Kunsthalle

In July he begins painting the last five decorative panels for the interior of Bois-Lurette (IX.159.9 to IX.159.13).

In October, he moves with Madame Vuillard from the fourth to the second floor of 26, rue de Calais.

1914

In January, Vuillard meets Lucie (Ralph) Belin, who becomes his model. She also will be, after Misia Natanson and Lucy Hessel, one of the three loves of his life. Their idyll will last throughout the war. Numerous photographs, sketches and paintings, such as *Lucie Belin's Smile* (X-45), attest to their relationship.

In August, after France declares war on Germany, Vuillard returns to Paris from the country; he is mobilized as a railway patrolman at Conflans-Sainte-Honorine

1915

Visiting the Roussel family during their prolonged stay in Switzerland, Vuillard meets Dr. Henri-Auguste Widmer, who makes his first visit to the artist's Paris studio on November 30. He will collect the artist's work throughout the 1920s and 1930s.

On December 21, Vuillard meets Isadora Duncan: 'go to Isadora Duncan's received with great coquetry, long idle chats ending with me kissing her' (Journal, II.9, fol. 19r.).

1916

Émile Lévy, who had commissioned Vuillard to decorate his office (X-93 to X-100) at the Éclairage électrique firm, dies unexpectedly.

In March, Vuillard visits the arms factory at Oullins near Lyons, which is run by Thadée Natanson.

1917

From 3 to 22 February, Vuillard serves as official war artist to the troops in the region of Gérardmer (Vosges). It is there that he executes a series of pastels imbued with a muted, snowy atmosphere. He

begins to work on *Interrogation of the Prisoner* (X-24).

Over the course of the year he executes three major works: two panels entitled *The War Factory* (X-32.1 and X-32.2) for the office of Lazare Lévi, *The Laroche Panels* (X-125.1 to X-125.3, completed in February 1918) and *The Chapel at the Château de Versailles* (X-187).

In August, Francis Jourdain commissions him to decorate Le Grand Teddy, a fashionable café.

1919

In May, Vuillard meets Juliette Weil, wife of Dr Prosper-Émile Weil; she is to become one of the artist's closest friends, and will remain so until his death.

During the war years, major figures of the Paris bourgeoisie have continued to appear in Vuillard's order book: Georges Viau, Madame Frantz Jourdain, wife of the celebrated architect and designer (1914), Dr Vaquez (1915), Madame Kapferer, Jacques Laroche, the Gossets, Princesse Bibesco and Yvonne Printemps (1919).

1921-1922

Camille Bauer asks Vuillard to do two decorative panels for his residence in Basle. In May 1921, Vuillard delivers *The Salle La Caze at the Louvre* and *The Salle des Cariatides at the Louvre*, which he complements during the spring of 1922 with a second pair, *The Salle Clarac at the Louvre* and *The Salle du Moyen Âge at the Musée des Arts Décoratifs* (XI-179.1 to XI-179.6). The entire cycle – including the two overdoors – is completed by July 1922

From 1917 to 1924, Vuillard divides his summers between the Clos Cézanne, the Hessel residence, and the Closerie des Genêts, rented by his mother at Vaucresson, where he paints a group of spatially loose works, radiant with light.

Vuillard is still keenly interested in theatre – henceforth boulevard theatre. In March 1922, Sacha Guitry's new play, *L'Illusionniste*, inspires him to do two panels with the same name (XI-190.1 and XI-190.2).

1923

Aside from the other projects undertaken during this year – Madame Vuillard at the Closerie des Genêts (XI-31), Self-Portrait in the Dressing-Room Mirror or Self-Portrait of the Artist Washing Hands (XI-167) – Vuillard will, from

August to November, sketch out his initial ideas for what will become the *The Anabaptists*, a series of portraits of Roussel, Bonnard, Maillol and Denis (XI-116 to XI-119). He will continue to work on this series until 1937.

1925

Vuillard works on the portrait of Misia Sert and her niece, Mimi, in sessions that take the form of rather sour reunions. He also undertakes a series of *in situ* portraits of Gabrielle Jonas and her daughter Irène Montanet, in flashy interiors done in kitsch colours (XI-234). This approach, which critics see as the height of 'bad taste', is also found in the portrait of *Germaine Tartière* (XI-247) and in the two versions of the portrait of the *Comtesse Anna de Noailles* (XII-83 and XII-84).

Vallotton dies on December 29, and Vuillard is much affected by this loss.

1927

Vuillard continues to do portraits of the Parisian elite (*Madame Jean Bloch and Her Children*, XI-262; *Madame Lyon and Her Children*, XI-265; *Fridette Faton and a Bonze*, XI-268) and cosmopolitan society (he begins to work on the portrait of Dr. Widmer, XI-253).

On August 15 his brother, Alexandre, dies. Two weeks later, Vuillard and his mother move to 6, place Vintimille.

1928

Madame Vuillard dies in December, while Vuillard is working on the portrait of Jeanne Lanvin's daughter, Comtesse de Polignac (XII-55).

1929

Left an 'orphan', from 26 March to 13 April Vuillard drives through Spain with Coolus and the Hessel and Laroche families. After spending July at Jean Laroche's home in Pont-l'Évêque, he travels to Holland with the Hessels and the Laroches.

1930-1936

Vuillard divides his time between Paris, the Château des Clayes – owned by the Hessels since 1925 – and several trips abroad (London in March 1932, Italy in September 1934, Switzerland in August 1936). Death strikes some of his closest friends: Jean Schopfer in January 1931, Jean-Louis Forain on 13 July, Alfred Natanson in August 1932, Jacques Laroche in August 1935, Alexandre Natanson in March 1936, Dr Vaquez in April.

In June 1936, Vuillard takes part in a retrospective exhibition entitled *Peintres de la Revue Blanche* at Bolette Natanson's gallery, Les Cadres.

In July, Vuillard works on his panel for the Palais de Chaillot, *La Comédie* (XII-132), commissioned by the French state. In August, the City of Paris buys his sketches and the four canvases in the *Anabaptists* series.

1937

Vuillard accepts the League of Nations' commission to decorate its headquarters in Geneva; he executes his most monumental work, *Peace, Protector of the Muses* (XII-142), a tribute to the great tradition of French painting.

193

In January, Jos Hessel introduces Vuillard to Sam Salz, the famous New York dealer, who ensures a place for Vuillard's work in the great American collections, and whose portrait the artist will execute in 1939.

On February 5, Vuillard is elected to the Académie des Beaux-Arts.

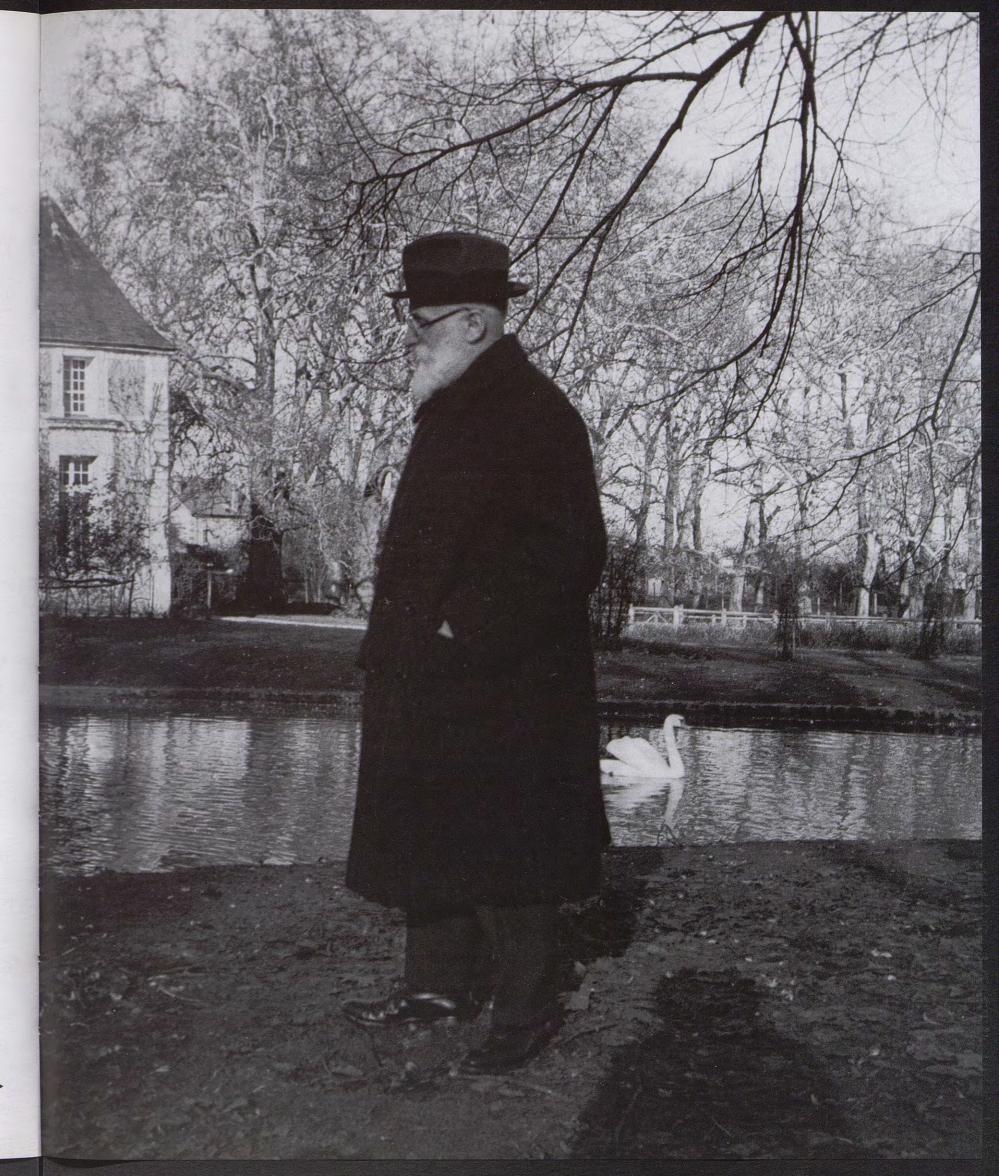
From May to July the Musée des Arts Décoratifs devotes a major retrospective to Vuillard's fifty-year career.

Between August 15 and September 5, Vuillard goes to Geneva to oversee the installation of *Peace, Protector of the Muses*; he puts the finishing touches to the work and signs it.

1940

Vuillard executes his final two portraits (Alfred Daber and His Daughter, Aimée, XII-161, Madame Wertheimer, Avenue Foch, XII-162) and, suffering from pulmonary edema, leaves Paris for the Sarthe area with Daber on June 10. On June 16, he joins the Hessels, who have taken refuge at the Hôtel Castel Marie-Louise in La Baule.

On June 21, at the Castel Marie-Louise,



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Exhibitions

Under the heading of a single year, the locations are listed in alphabetical order; for a single location, the exhibitions are listed in chronological order (undated exhibitions are listed first).

 This symbol indicates the exhibition was monographic.

1889

Paris, Palais des Champs-Élysées, *Salon des artistes français*, from 1 May: 3946 Portrait (fig. 9).

1891

SAINT-GERMAIN-EN-LAYE (France), Château National, 1 August-30 September: 257 (III-33); 258 (IV-3); 370 Profil, pastel; 371; Paysage, pastel.

1891-1892

Paris, Le Barc de Bouteville, *Peintres impressionnistes et symbolistes*, December 1891-February 1892: 82 Paysage; 83 (unidentified).

1892

Paris, Le Barc de Bouteville, *Troisième* exposition des peintres impressionnistes et symbolistes, November: 180 (IV-63); 181 (IV-78); 182 (II-124); 183 (IV-46); 184 (IV-51); 185 Effet de soir, pastel; 186 Figure de

femme, aquarelle.

SAINT-GERMAIN-EN-LAYE (France),
Château National, 14 August-16 October.

292 Intérieur.

1893

ANTWERP (Belgium), Ancien Musée d'Art Moderne, Association pour l'art. Seconde exposition annuelle, May: Ravaudeuse (painting). COPENHAGEN, Kleis Gallery, Martsudstillingen, from 26 March: 153 Déjeuner. 154 Jeune femme [cousant].

Paris, Le Barc de Bouteville, *Peintres impressionnistes et symbolistes. Quatrième exposition*, April-May: 143 (V-16).

PARIS, Le Barc de Bouteville, *Portraits du vingtième siècle*, July-September: Portrait de Lugné-Poe (III-25).

Paris, Le Barc de Bouteville, *Peintres impressionnistes et symbolistes. Cinquième exposition*, 25 October-5 November: 1 (IV-139); 2 (IV-147); 3 (IV-146); 4 (IV-142); 5 (IV-90); 6 (IV-132); 7 (IV-133); 8 Effet de soir; 9 (IV-89); 10 Jardin; 11 (IV-144).

1894

PARIS, Le Barc de Bouteville, Sixième exposition des peintres impressionnistes et symbolistes, March: 143 Soir.

TOULOUSE (France), Salons de La Dépêche, *Exposition de peinture*, 20 May-30 June:

88 (V-36); 89 (II-124); 90 Ravaudeuse; 91 Intérieur.

1895-1896

PARIS, Bing [L'Art nouveau, 22 rue de Provence et 19 rue Chauchat], Salon de l'Art nouveau. Premier catalogue, 26 December 1895-January 1896: 210 (V-96.1 to V-96.5).

1896

BRUSSELS, La Libre Esthétique, *Troisième exposition*, 22 February-20 March: 429 (IV-168); 430 Femme sur un banc, le soir; 431 Femme se peignant; 432 (IV-72).

SOISSONS (France), c. June-July: 9 (V-43).

1897

PARIS, Galerie Vollard, Les Dix. Exposi-

tion des œuvres de MM. P. Bonnard, [...] Vuillard, 6-30 April:

77 Intérieur; 78 Jardin d'automne; 79 Maison; 80 Toits rouges; 81 Intérieur; 82 La Table; 83 (IV-203); 84 Soir; 85 Intérieur; 86 (IV-178); 87 Effet de nuit; 88 Nature morte; 89 Posters and lithographs not in cat.; exhibited but no. unknown (IV-215).

1898

OSLO, Blomqvist Kunsthandel, Franske Kunstneves Arbeider:

54 Aftenstemning; 55 Havenscene; 56 Interiör.

PARIS, Galerie Vollard, Exposition des œuvres de MM. P. Bonnard, [...] Vuillard, 27 March-20 April: 57 (VII-13); 58 Intérieur; 58 Le Thé;

59 Paysage; 60 Le Cirque; 61 Intérieur; 62 Intérieur; 63 Intérieur; exhibited but no. unknown (VI-38).

STOCKHOLM, Kungl Hofboktryckeriet Iduns Tryckeri Aktiebolag, Arbeten af Fransk Konstnärer, Winter:

68 Aftenstemning; 69 Havenscene; 70 Interiör; 101 Le Kande barn, lithographie.

1899

LONDON (Knightsbridge), International Society of Sculptors, Painters and Gravers, *Second International Exhibition*, May-July: 46 (VII-13); 67 (VII-46); 68 (VII-40).

46 (VII-13); 67 (VII-46); 68 (VII-40). PARIS, Durand-Ruel, Les Symbolistes et les Néo-impressionnistes. Exposition, 10-31 March:

71-74: (IV-218, IV-130, VII-35, VII-36).

1900

BERLIN, Kantstrasse 12, Secession. II,
Spring:
336 Stühle [Chaises]; 337 (VII-98);
338 Grossmutter und Enkel [Grandmère et Petit Enfant].

Paris, Bernheim-Jeune, *Œuvres de Bon-nard*, [...] *Vuillard*, 2-22 April: 1 (VII-53, 1st state); 2 La Tasse de thé;

1 (VII-53, 1^{st state)}; 2 La Tasse de thé; 3 (VI-103); 4 (VII-105); 5 (VII-258); 6 (VII-40); 7 (VI-45); 8 (VII-54); 9 Chambre bleue; 10 Intérieur le soir; 11 (VII-55).

1901

Brussels, La Libre Esthétique, *Huitième* exposition de La Libre Esthétique, 1-31 March:

523 (VI-67); 524 (VII-173); 525 (VII-123); 526 (VII-43).

THE HAGUE (Netherlands), Boschoord Bezuidenhout, Eerste Internationale Tentoon-Stelling, 9 May-12 June: 237 Intérieur; 238 Grand-mère; 239 Paysage.

PARIS, Grandes Serres de l'Exposition Universelle, *Artistes indépendants*, 17 exposition, 20 April-21 May: 990 (VII-89); 991 (VIII-18); 992 (VII-

990 (VII-89); 991 (VIII-18); 992 (VII-67); 993 (VII-106); 994 (VII-136); 995 (VII-100); 996 (VII-68); 997 (VII-90); 998 (VII-107).

1902

Paris, Grandes Serres de la Ville de Paris, Cours-la-Reine, Artistes indépendants, 18 exposition, 29 March-5 May: 1766 Vue de Cannes; 1767 Fleurs; 1768 Paysage du Midi; 1769 Intérieur; 1770 Intérieur; 1771 Allée de jardin; 1772 Jardin; 1773 La Visite.

Paris, Bernheim-Jeune, Exposition d'œuvres nouvelles par Bonnard, [...] Vuillard, 15-25 May:

45 (VII-56); 46 Autour de la table; 47 Fleurs; 48 (VII-89 and VII-90); 49-57 Tableaux d'intérieur.

1903

BERLIN, Kanstrasse 12, Secession. VII, Spring: 200 (VI-44). PARIS, Grandes Serres de la Ville, Artistes indépendants, 19° exposition, 20 March-25 April:

2435 (VIII-74); 2436 Coin de fenêtre. PARIS, Bernheim-Jeune, *Vallotton et Vuillard*, 27 April-10 May:

1 (VII-4); 2 (VIII-61); 3 Jeune femme assise; 4 Près de la fenêtre; 5 Devant la table; 6 La Chambre d'Andrinople; 7 (V-35); 8 (VII-259); 9 (VIII-51); 10 (VIII-72); exhibited but no. unknown (VII-327).

PARIS, Petit Palais, *Salon d'automne, 1st exposition, 3*1 October-6 December: 568 (VII-162); 569 Les Fleurs.

VIENNA, Gebäude der Secession, Secession. XVI, January-February:

189 Die Toilette; 190 Salon in Villeneuve; 191 Salon in Étang-la-Ville; 192 Die Ernte [*La Moisson*]; 193 Intérieur; 194 Das Frühstück [*Le Petit Déjeuner*]; 195 Mutter und Kind [*Mère et Enfant*].

1904

BRUSSELS, *La Libre Esthétique. Peintres impressionnistes*, 25 February-29 March:

187 (VI-76); 188 Intérieur, réception; 189 (VIII-102); 190 Intérieur; 191 (VII-258); 192 (VII-57); 193 La Tasse de café; 194 (VII-163); 195 Fleurs.

Paris, Grandes Serres de la Ville, Artistes indépendants, 20° exposition, 21 February-24 March: 2340 (VII-322); 2341 Intérieur.

PARIS, Bernheim-Jeune, Bonnard, [...] Vuillard, 8-18 April:

30 Intérieur gris; 31 Dame debout dans un salon; 32 Intérieur; 33 (VII-304); 34 (VII-305); 35 Intérieur. App. à M. Arthur Fontaine; 36 (VII-232); 37 Scène d'intérieur; 38 Femme assise; 39 (VIII-30); lithographs.

Paris, Grand Palais, *Salon d'automne*, 2° exposition, 15 October-15 November: 1287 (VII-63); 1288 (VII-64); 1289 (VIII-99); 1290 (VIII-93); 1291 (VIII-

98); 1292 (VII-322); 1293 (VII-315); 1294 (VII-332); 1295 (VII-310).

1905

ESSEN [?] (Germany), Neo-Impressionisten, 26 February-1 April: 109 (VI-102, 1st state).

LONDON, New Gallery, Fifth Exhibition of the International Society of Sculptors, Painters and Gravers, January-February: 'Edgard' Vuillard: 263 (VI-71); 306 (VII-332).

Paris, Henry Graves, *Intimistes, 1st exposition*, 10-25 February: 58 Le Salon aux Étincelles'; 59 Femme

à la fenêtre; 60 Le Fauteuil.

PARIS, Grandes Serres de la Ville,

Artistes indépendants, 21^e exposition,

24 March-30 April: 4156 Paysage des Batignolles; 4157 (VII-68); 4158 Paysage.

Paris, Grand Palais, *Salon d'automne, 3^e exposition*, 18 October-25 November: 1595 (VI-99.1); 1596 (VI-99.2); 1597-1600 (V-97.1 to V-97.4); 1601 Motifs de décoration de table.

VENICE (Italy), [location unknown], VI. Esposizione d'Arte, 22 April-31 October, International exhibition: 34 La Tazza di thè.

906

BERLIN, Ausstellungshaus am Kurfürstendamm, XI. Secession, Spring:
[6] Dekorationsbilder, aus dem Besitze

des Prinzen Bibesco, Paris: 295 (VI-99.1 and VI-99.2); 296 (V-96.1 to V-96.5). LE HAVRE (France), Hôtel de Ville, Cercle de l'Art moderne, 1^{et} exposition, 26 May-30 June:

91 Intérieur; 92 (VII-40).

LONDON, New Gallery, Sixth Exhibition of the International Society of Sculptors, Painters and Gravers, January-February: 235 (VII-391); 237 (VII-173).

Paris, Henry Graves, *Intimistes, 2^e exposition*, 14 February-3 March:

61 La Salle à manger; 62 Femme cou-

PARIS, Grandes Serres de la Ville, Artistes indépendants, 22^e exposition, 20 March-30 April:

5124 Paysage; 5125 (VII-256); 5126 Intérieur, le nouveau-né.

 PARIS, Bernheim-Jeune, Vuillard, 19 May-2June:

1 Portrait; 2 Portrait; 3 Portrait; 4 Études; 5 Fleurs sur une cheminée; 6 Intérieur; 7 Intérieur; 8 (VIII-126); 9 Fleurs; 10 (VII-37); 11 (VII-389); 12 (VII-322); 13 (VII-396); 14 (VII-391); 15 Intérieur ancien; 16 (VII-404); 17 Effet de soir; 18 Intérieur; 19 Portrait; 20 Portrait; 21 Paysage; 22 Paysage; 23 Intérieur; 24 Intérieur; 25 Intérieur; 26 (V-39.1 to V-39.9); 27 Portrait; 28 (VII-173); 29 Scène d'intérieur; 30 Fruits; 31 Paysage; 32 Paysage; exhibited but nos. unknown (VII-183, VII-400, VII-402 and VII-403).

PARIS, Grand Palais, Salon d'automne, 4^e exposition, 6 October-15 November: 1744 (VII-391); 1745 (VII-390); 1746 (VII-389).

1906-1907

GERMANY, travelling exhibition, see MUNICH.

MUNICH, Französischer Kunstwerke, September; Germany, travelling exhibition: Frankfurt, October 1906; Dresden, November 1906; Karlsruhe, December 1906; Stuttgart, January 1907:

227 (VII-396); exhibited but no. unknown (VII-43).

1907

LE HAVRE (France), Hôtel de Ville, *Cercle de l'Art moderne, 2^e exposition*, May-June: 71 (VIII-9); 72 (VII-479).

MANNHEIM (Germany), Städtische Kunsthalle, *Internationale Kunstausstellung*, 1 May-20 October:

786a Frühling; 786b Der rote Mantel; 786c Interieur; 786d Salon Villeneuve; 786e (VII-214).

PARIS, Bernheim-Jeune, *Peinture et sculpture de MM. Bonnard*, [...] *Vuillard*, 3-15 June:

78 Portrait; 79 (VII-37); 80 Portraits; 81 Le Chapeau bleu; 82 Bouquet; 83 Fleurs; 84 Fleurs; 85 Intérieur; 86 (VII-492.1 to VII-492.6); 87 (VII-493.1 to VII-493.9); 88 (VII-494.1 to VII-494.5); exhibited but nos. unknown (VII-418, VII-501 and IX-151).

PARIS, Bernheim-Jeune, *Fleurs et natures mortes*, 14-30 November:

87 Tapis; 88 (VIII-101); 89 (VII-273); 90 (IV-197); 91 (VIII-134); 92 (VIII-104, 1st state).

Prague, Mánes, Francouzstí Impressionisté (XXIII. Vystava), October-November:

95 (VII-100); 96 (VII-396); 97 (VIII-9).

STRASBOURG (France), Château des Rohan, *Art français contemporain*, 2 March-2 April: 246 (VII-396).

246 (VII-396).
VENICE (Italy), [location unknown], VII.
Esposizione d'Arte, 22 April-31 October:

1907-1908

43 (VII-31).

Paris, Bernheim-Jeune, *Portraits d'hommes*, 16 December 1907-4 January 1908: 137 (VI-68); 138 (VII-400); 139

1908

(VI-106).

BERLIN, Secession Ausstellungshaus, XV. Ausstellung der Berliner Secession, Spring: 259 (VII-404); 260 (VIII-163).

BRUSSELS, La Libre Esthétique. Salon jubilaire, 1 March-5 April: 214 (VII-479); 215 (VII-268); 216

(VII-275). LE HAVRE (France), Hôtel de Ville, Cercle de l'Art moderne, 3º exposition, June: 65 (VII-100); 66 (VII-67).

LONDON, New Gallery, Eighth Exhibition of the International Society of Sculptors, Painters and Gravers, January-February:

158 (VII-89); 189 (VII-67); 194 (VIII-30).

Moscow, Tretiakov Gallery, La Toison d'Or [in Russian], 18 April-24 May: 193 (VIII-30); 194 Sous les arbres; 195 Personnages causant; 196 Vieille femme avec un enfant; 197 Paysage avec deux figures; 198 Personnages dans une chambre blanche.

MUNICH (Germany), Kunstsalon W. Zimmerman, March-15 April: (VII-63); (VII-64).

MUNICH (Germany), Secession, 15 Mayend of October: (V-96.5).

• PARIS, Bernheim-Jeune, Vuillard. Panneaux décoratifs, pastels, portraits, peintures à l'huile, 17-29 Fe-

1 (VIII-226.1, 1st state); 2 (VIII-226.2, 1st state); 3 (VI-102, 2nd state); 4 (VIII-235); 5 (VIII-178); 6 (VIII-210); 7 (VIII-146); 8 Dans les champs; 9 Devant la porte; 10 L'Écharpe violette; 11 Dans la cour; 12 (VIII-152); 13 (VIII-164); 14 (VIII-165); 15 (VIII-206); 16 (VIII-171); 17 (VIII-170); 18-26 Pastels; 27 (VIII-163); 28 (VII-458); 29 (VII-100); 30-31 (VII-494.1 to VII-494.5), Aspects (VII-493.1 to VII-493.9); 32 (VII-492.1 to VII-492.6); 33 (VIII-9); 34 (VI-41); 35 Le Poulailler; 36

Paysage. • PARIS, Bernheim-Jeune, Vuillard, 11-24 November:

1 (VII-515.4); 2 (VII-515.1); 3 (VII-515.3); 4 (VII-515.2); 5 (VII-475); 6 (VII-506); 7 (VIII-255); 8 (VIII-240); 9 (VIII-254); 10 (VIII-238); 11 (VIII-257); 12 (VIII-239); 13 (VIII-266); 14 (VIII-260); 15 (VIII-253); 16 (VI-11); 17 (IV-79); 18 (VII-39); 19 (VII-6); 20 (VII-274); 21 (VII-214); 22 (VI-68); 23 (IV-15); 24 (VII-487); 25 (VII-40); 26 (VII-180); 27 (VII-103); 28 (VII-126); 29 (VII-481); 30 (VII-277); 31 (IV-212); 32 (VI-40); 33 (VII-21); 34 (VII-142); 35 (VII-329); 36 (VII-31); 37 (VII-469); 38 (VII-36); 39 (IV-71); 40 (VII-55); 41 (VI-53); 42 (II-125); 43 (VI-92); 44 (VI-96); 45 (IV-16); 46

(VI-67); 47 (IV-178); 48 (VII-232); 49 (VII-304); 50 (VII-322); 51 (VII-305); 52 (VII-271); 53 (VII-163); 54 (VII-332); 55 (VIII-28); 56 (VII-501); 57 L'Estampe; 58 (VII-151); 59 (VII-183); 60 (VII-35); 61 (VII-4); 62 (VII-227); 63 La Tenture bleue; 64 Madame H. aux Terrasses; 65 Fleurs des champs; 66 (VII-100); 67 Portraits; 68 (II-114); 69 Portraits; 70 Portraits; 71 La Table servie; 72 (VII-393); 73 Le Modèle: 74 (VIII-107)

ZURICH (Switzerland), Kunsthaus, VIII. Französische Impressionisten, 1 October-1 November: 100 (VII-176); 101 (VIII-9); 102

1909

(VIII-21).

BERLIN, Secession Ausstellungshaus, XVIII. Ausstellung der Berliner Secession, 25 February-1 April:

253 (VII-126); 254 Gartenhaus; 255 Das Zelt; 256 Am Ufer; 257 (V-37). BRUSSELS, La Libre Esthétique. Seizième

exposition, 7 March-12 April: 277 (VII-404); 278 (VII-402); 279 (VI-64); 280 (VIII-163); 281 (VI-67); 282 (VI-37); 283 (VII-109).

PARIS, Jardin des Tuileries, Serres de l'Orangerie, Artistes indépendants, 25 exposition, 25 March-2 May: 1596 Scène dans un jardin; 1597

PARIS, Bernheim-Jeune, Aquarelles et pastels de Cézanne, [...] Vuillard, 3-15 May:

112 (VIII-210); 113 (VIII-206); 114 (VIII-170); 115 (VIII-164); 116 (IX-10); 117 (IX-85); 118 (IX-81).

♦ PARIS, Bernheim-Jeune, Vuillard, 2-20 November:

1 (VIII-267); 2 (VIII-270); 3 (VIII-278, 1st state); 4 (VIII-285); 5 (VIII-350); 6 (VIII-290); 7 (VIII-332, 1st state); 8 (VIII-291); 9 (VIII-296); 10 (VIII-268); 11 (VIII-339); 12 (VIII-311); 13 (VIII-348); 14 (VIII-340); 15 (VIII-273); 16 (VIII-269); 17 (VIII-279); 18 (VIII-292); 19 (VIII-284); 20 (VIII-335); 21 (VIII-281); 22 (VIII-288); 23 (VIII-341); 24 (VIII-225); 25 (VIII-364); 26 (VIII-355); 27 (VIII-315); 28 (VIII-301); 29 (VIII-293); 30 (VIII-316); 31 (IX-140); 32 (VIII-352); 33 (VIII-303); 34 (VIII-304); 35 (VIII-204); 36 (VIII-297); 37 (VIII-289); 38 (VIII-302); 39 (VIII-275); 40 (VIII-354); 41 (VIII-224); 42 (IX-89); 43 Femme debout, dessin; 44 (IX-90); 45 (IX-91); not in cat.

(VII-523); (VIII-253).

PARIS, Eug. Blot, Natures mortes et fleurs, 13 November-4 December: 39 Fleurs et Plâtre.

VIENNA, Gebäude der Secession, Internationale Kunstschau Wien, May-Octo-

5 Rosen auf dem blauen Stoff; 11 Das Bilderbuch.

1909-1910

ODESSA (Russia), [location unknown], Salon Izdebsky, 17 December 1909-6 February 1910; KIEV (Russia), [location unknown], 25 February-27 March

80 Femme avec une bouteille d'eau; 81 Fleurs.

1910

BRUSSELS, Musée de Peinture Moderne, La Libre Esthétique. L'Évolution du paysage, 12 March-17 April:

191 (VI-93); 192 (VII-89); 193 (VIII-9); 194 (VII-67); 195 Coin de jardin, Saint-Jacut-sur-Mer; 196 Au bord de la mer, Saint-Jacut-sur-Mer.

Brussels, Ministère des Sciences et des Arts, Exposition universelle et internationale. Groupe II, 23 April-November: 327 (VIII-238); 328 (VII-140, 1st state). DÜSSELDORF (Germany), Städtischer Kunstpalast, Sonderbund Westdeutscher Künstler, 16 July-9 October:

184 (V-37); 185 Am Strand; 186 (VIII-240).

LONDON, Grafton Gallery, Tenth Exhibition of the International Society of Sculptors, Painters and Gravers, 1 April-15 May:

150 (VIII-288); 153 (VIII-278, 1st state); 159 (VIII-163).

PARIS, Cours-la-Reine, Artistes indépendants, 26' exposition, 18 March-1 May: 5204 Pastel.

Paris, Bernheim-Jeune, Nus, 17-28

126 (IX-85); 127 (II-114); 128 (VII-483); 129 (VII-180). PARIS, Grand Palais, Salon d'automne, 8º

exposition, 1 October-8 November: 1203 (VII-365); 1204 (IX-160). PARIS, Bernheim-Jeune, La Faune, 19-

30 December: 41 (V-89); 59 (VIII-379); 60 (IX-155). RIGA, see ST. PETERSBURG.

St. Petersburg (Russia), [location unknown], Salon Izdebsky, 2 May-7 June; RIGA (Russia), [location unknown], 25 June-20 July: 67 (VII-176); 68 Fleurs.

BARCELONA (Spain), VI. Exposición Internacional de Arte, after 16 May: 419 El Sombrero de paja; 420 La Espera; 421 La Puerta del jardín.

BRUSSELS, La Libre Esthétique. Dixhuitième exposition, 18 March-23 April: 247 (IX-156); 248 (VIII-40); 249 (VIII-380, 1st state); 250 La Chambre en été; 251 (VII-191).

COPENHAGEN, Kleis Gallery, March: 62 (VIII-278, 2nd state).

LONDON, Grafton Galleries, Eleventh Annual Exhibition of the International Society of Sculptors, Painters and Gravers, 8 April-27 May:

188 (VIII-165); 189 Intérieur; 191 (VIII-204); 306 (VIII-304); 310 (VIII-392); 327 (IX-25).

MUNICH (Germany), Gebäude am Königsplatz, Secession, 16 May-31 October:

202 (V-96.1); 203 Unter den Bäumen. · PARIS, Bernheim-Jeune, Vuillard,

13-25 February: 1 (VIII-392); 2 (IX-25); 3 (VIII-379); 4 (VIII-372); 5 (VIII-373); 6 (IX-94); 7 (VIII-380, 1st state); 8 (VIII-374); 9 (IX-156); 10 (IX-96); 11 (VII-363); 12 (VII-365); 13 (IX-95); 14 (IV-153); 15 (VIII-348); 16 (IX-140); 17 (VII-179); 18 La Chambre en été; 19 (VIII-40); 20 (VIII-39); 21 (VI-93); 22 (VII-191); 23 (VII-396); 24 (VIII-34); 25 (VII-188); 26 (VIII-225); 27 (VII-46); 28 (VIII-224); not in cat. (VII-523).

PARIS, Bernheim-Jeune, L'Eau, 26 June-13 July:

62 (VIII-21); 63 (VII-176).

PARIS, Bernheim-Jeune, La Montagne, 20 July-5 August: 45 (VII-89).

TURIN (Italy), Pavillon Français d'Art Décoratif Moderne, Exposition internationale des Industries du Travail: Groupe XIII. Classe 71-B, Les Giroflées (VIII-102).

1912

ANTWERP (Belgium), Musée Royal des Beaux-Arts, Salon de l'art contemporain. BERLIN, Paul Cassirer, XV. Jahrgang. I. Ausstellung, October-November: 51 Frau im Fauteuil; 52 Die beiden

Hüte. COLOGNE (Germany), Städtische Ausstellungshalle, Sonderbund Internationale Kunstausstellung, 25 May-20

September: 275 (IV-112); 276 (VII-179). ESSEN (Germany), Museum Folkwang,

Der Jubiläum Katalog. 195 (VI-103).

FRANKFURT (Germany), Frankfurter Kunstverein, Die Klassische Malerei Frankreichs im 19 Jahrhundert, 18 July-30 September:

115 (VIII-380, 1st state).

HAGEN (Germany), Museum Folk-

wang, Moderne Kunst. Plastik, Malerei, Graphik, until 2 July:

195 (VI-103); 679 Garten, Graphik. LEIPZIG (Germany), Verein LIA, LIA, Leipziger Jahresausstellung 1912, 7 April-end of June: 790 Femme debout.

LONDON, International Society of Sculptors, Painters and Gravers, Twelfth Annual Exhibition of the International Society of Sculptors, Painters and Gravers, 10 April-25 May:

4 (VII-479); 206 Le Modèle à l'étoffe rouge; 303 Intérieur.

· PARIS, Bernheim-Jeune, Édouard Vuillard, 15-27 April: 1 (IX-190); 2 (VIII-371); 3 (VIII-383); 4 (IX-102); 5 (IX-32); 6 (IX-191); 7 (IX-180); 8 (IX-179); 9 (IX-108); 10 (VIII-384); 11 (IX-110); 12 (IX-111); 13 (IX-171); 14 (IX-166); 15 (IX-197); 16 (IX-172); 17 (IX-161); 18 (IX-215); 19 (IX-216); 20 Coin de salon; 21 (IX-96); 22 Devant la fenêtre; 23 (VII-542); 24 Tête de jeune femme; 25 (IX-33, 1st state); 26 Causerie; 27 (IX-159.1, IX-159.2, IX-159.3); 28 (IX-164); 29 (IX-165); Dessins.

PARIS, Manzi-Joyant, Art contemporain, October:

204 (IX-166); 205 (IX-205); 206 (IX-204); 207 (IX-200); 208 (VII-402); 210 (IX-199).

PARIS, Grand Palais, Salon d'automne, 10 exposition. Portraits du XIX siècle, 1 October-8 November:

215 Portrait de M. H.; 216 Portrait de Mlle P.; not in cat. (VIII-235). St. Petersburg (Russia), Institut

Français (Palais Youssoupov), L'Exposition centennale (peinture française 1812-1912), January:

84 (IX-31); 85 (VIII-341); 86 (VIII-380, 1st state); 87 (VII-90).

1913

BUDAPEST, Ernst-Muzeum, Francia Impresszionistak, January:

27 Fiatal nö fehérben [Jeune femme en

BUDAPEST, Ernst-Muzeum, A XIX. Század Nagy Francia Mesterei, September-October:

58 Reggeli falun [Petit déjeuner au village]; 63 Nö az üveggel [Femme avec un verre]; 64 Svájci házikó [Petite maison suisse] (VIII-9); 68 A Kanapén [Sur le canapé]; 75 A fátyoï [Le Voile]; 80 Fehér ruhás nö [Femme en robe blan-

DRESDEN (Germany), Sächsischer Kunstverein:

786 (VIII-253); exhibited but nos. unknown (VIII-164); (VIII-355).

DUBLIN (Ireland), Grosvenor Gallery, Hugh Lane Collection, June: (VIII-126)

DÜSSELDORF (Germany), Städtischer Ausstellungspalast, Grosse Kunstausstellung, 3 May-12 October:

1319 Interieur mit Figuren; 1320 Stilleben; 1321 Strandleben; 1322 Im GHENT (Belgium), Exposition Uni-

verselle, Beaux-Arts. Œuvres modernes, Summer: 407 Le Campi; 408 Fleurs; 409 Au

bord de la mer.

MUNICH (Germany), Hans Goltz, II. Gesamtausstellung, August-Septem-

153 (VIII-379).

NEW YORK, Armory of the Sixty-Ninth Infantry, The Armory Show. International Exhibition of Modern Art, 17 February-15 March: 471 (VIII-284); CHICAGO (Illinois), The Art Institute of Chicago, 24 March-16 April: 438 (VIII-284); 439 lithographs; BOSTON (Massachusetts), Copley Hall, Copley Society of Boston, 28 April-19 May: 239 (VIII-284); 240 lithographs.

· PARIS, Bernheim-Jeune, Vuillard. Œuvres récentes (Panneaux décoratifs et tableaux), 15-30 December: 1 (IX-159.11); 2 (IX-159.12); 3 (IX-159.1); 4 (IX-159.9); 5 (IX-159.10); 6-7 (IX-223.1 and IX-223.2); 8 (IX-213); 9 (IX-214); 10 (VIII-413, 1st state); 11 (VIII-395, 1st state); 12 (IX-226, 1st state); 13 (IX-224); 14 (IX-228); 15 Femme écrivant; 16 (IX-230); 17 (VIII-416); 18 (IX-215); not in cat. (VI-34); (VII-422); (IX-113).

ROME, Secessione, I Internazionale, March-June:

42 Fleurs; 47 Chapeau de paille. VIENNA, Galerie Miethke, Französische Impressionisten, March:

1 Kinder am Bette der Mutter; 5 Interieur, 1902. ZURICH (Switzerland), Kunsthaus,

Französische Kunst, 16 February-26 March: 197 Gartenwinkel; 198 Kind mit

weisser Schürze; 199 (VIII-21); 200 Landschaft; 201 Interieur, Dame auf rotem Teppich; 202 Kaminsims; 203 Dame am Fenster.

1913-1914

LONDON, Doré Galleries, Post-Impressionist & Futurist Exhibition, 12 October 1913-16 January 1914: 19 Child and Grandmother.

Bremen (Germany), Kunsthalle, Inter-

nationale Ausstellung, 1 February-31 March:

368 Der Kupferstecher; 369 Das Modell: 370 Lesende Dame.

BRUSSELS, Palais du Cinquantenaire, Exposition générale des Beaux-Arts, Salon triennal, 9 May-2 November: 564 Portraits de Mme H. V.; 565 Intérieur; 904-906 Colour lithographs. Lyons (France), Exposition internationale.

422 (VIII-238). MUNICH (Germany), Neue Kunst, Hans Goltz, Sommerschau 1914, Sum-

73 (VIII-379). PARIS, Bernheim-Jeune, Le Paysage du Midi, 8-16 June:

57 (VIII-21); 58 (VIII-16). PRAGUE, Mánes, XXXXVI. Vystava,

May-June: 35 Ruzovy pokoj [Chambre rose]; 36 Deti [Enfants].

ZURICH (Switzerland), Kunsthaus, Ausstellung, 6 May-3 June: 88 (VII-67); 89 Jeune fille en blanc.

ROME, Secessione, III Internazionale, February-June:

1 Giardino pubblico; 4 Ragazzine; 13

SAN FRANCISCO (California), [location unknown], Souvenir de San Francisco, Panama-Pacific International Exposition, Summer: 518 (VI-96).

ZURICH (Switzerland), Kunsthaus, Ausstellung, 20 January-28 February: 58 (VIII-21); 59 Sous la lampe; 60 (VIII-204).

1916

COPENHAGEN, Kunstnernes Efternaarsudst.

70 (IX-32).

NEW YORK, Knoedler, Paintings by Contemporary French Artists, 5-29 January: Soldat aveugle (X-5); Intérieur (X-45). PARIS, Jeu de Paume, Exposition de la Triennale, c. 3 March-18 April: (IX-234); (IX-235).

PARIS, Georges Petit, after 8 March: (X-102).

PARIS, Galerie Georges Bernheim, Exposition de tableaux, sculptures, objets d'art offerts par des artistes. Vente au profit de l'association Pour le foyer du soldat aveugle, 10 May-1 June.

PARIS, Bernheim-Jeune, Peinture. Série B, 5-16 June:

70 (X-133); 71 (X-128).

PARIS, Georges Petit, Œuvres de maîtres modernes. In exposition, 28 October-28 November: 152 (VIII-395, 2nd state).

WINTERTHUR (Switzerland), Kunstmuseum, Französische Malerei, 29 October-26 November: 191 (IX-25); 192 (VIII-348); 193 (VIII-163); 194 (VI-41); 195 (VIII-

100); 196 (X-120).

BASLE (Switzerland), Kunsthalle, Peinture française, 10 January-4 February: 125 (VI-41); 126 (VIII-163); 127 (VIII-100).

PARIS, La Ligue Navale, Peintres de la mer, c. June.

PARIS, Bernheim-Jeune, Peinture moderne, 14-23 June: 35 Intérieur.

ZURICH (Switzerland), Kunsthaus, Französische Kunst des XIX. u. XX. Jahrhunderts, 5 October-14 November: 354 (V-96.5); 355 (V-96.4); 356 (VII-110); 357 (VIII-102); 358 (X-102).

1918

GENEVA (Switzerland), Galerie Moos, Art français, December: 320 Femme à la fenêtre: 321 (VIII-297); 322 Nature morte, roses; 323 (VII-208); 324 (IX-140); 325 (VII-475); 326 (VIII-285).

RIO DE JANEIRO (Brazil), September: (VIII-273).

ZURICH (Switzerland), Meise, L'Impressionnisme français, 3-30 June: 134 Primevères; 135 Intérieur; 136 Intérieur; 137 (VII-484); 138 (IX-140).

1919

BRUSSELS, Salon triennal, February: (VIII-239); (VIII-339); (IX-156).

HANOVER (Germany), Kestner-Gesellschaft (Königstrasse 8), XXVII.-XXVIII. Sonderausstellung Französische Malerei bis 1914 und Deutsche Künstler des Café du Dôme, 7 September-12 November:

156 Interieur; 157 Die gelbe Bettdecke.

PARIS, Bernheim-Jeune, Dessins, aquarelles et pastels de Bonnard, Cézanne, [...] Vuillard, 14-28 March.

1920

ANTWERP (Belgium), Salon triennal, 5 June-8 August.

GLASGOW (Great Britain), McLellan Galleries, French Pictures at the McLellan Galleries, January: 122 (IV-51); 123 Paysage; 124 (VII-

46); 125 Marine; 126 (VII-199); 127 (VI-53); 128 (IX-155); 129 (VII-259); 130 (IV-46); 131 (VIII-366); 132 Paysage; 133 (VII-23); 134 (VIII-364); 135 (VII-164); 136 (VI-48); 137 (VII-475); 138 (VII-215); 139 (VIII-

204); 140 (VII-67); 141 (VII-386); exhibited but no. unknown (VII-91). LONDON, Galerie Goupil (William Marchand), Une exposition d'art français, June-July:

La Femme à table. PARIS, Musée des Arts Décoratifs, Le

Musée de la Guerre, 15 September-15 October:

(X-7); (X-8); Interrogatoire (X-24). PARIS, Grand Palais, Salon d'automne, 15 October-12 December: 2234 (XI-169).

PHILADELPHIA (Pennsylvania), Carnegie Institute, Ninth Annual Exhibition, 25 April-13 June.

BROOKLYN (New York), Museum, Paintings by Modern French Masters Representing the Post-Impressionists and their Predecessors, March: 222 (X-201); 223 (X-145); 224 (X-

NEW YORK, The Metropolitan Museum of Art, Loan Exhibition of Impressionist and Post-Impressionist Paintings,

3 May-15 September: 127 Mme Hessel.

PARIS, Galerie Allard: (VII-291).

PARIS, Bernheim-Jeune, Soixante nus par Bonnard, [...] Vuillard, Zandomeneghi, 3-21 May.

ROUEN (France), 39° exposition municipale des Beaux-Arts, 23 April-31 May: 74 (IX-164).

1922

25 (VII-247).

LEIPZIG (Germany), Stadtgeschichtliches Museum, Moderne Kunst aus Privatbesitz: (V-96.1).

PARIS, Styles, Exposition rétrospective du nu féminin d'Ingres à nos jours, from 20 February:

PARIS, Hôtel de la Curiosité et des Beaux-Arts, Cent ans de peinture française, 15 March-20 April:

160 (V-96.4); 161 (V-96.5); 162 (VII-291). PARIS, Bernheim-Jeune, Œuvres de Bon-

nard, [...] Vuillard, July-September. Paris, Bernheim-Jeune, Cent aquarelles,

pastels et dessins par Asselin, [...] Vuillard, 3-21 October.

PITTSBURGH (Pennsylvania), Carnegie Institute, 27 April-15 June: 228 (X-102).

MANCHESTER (Great Britain), Thomas Agnew & Sons, Masterpieces of French Art of the 19th Century: 37 (VIII-285).

PARIS, Bernheim-Jeune, Peinture moderne. Groupe III, 8-20 January: 229 Peinture; 230 Peinture.

PARIS, Musée des Arts Décoratifs, Première exposition d'art décoratif organisée par l'Union centrale des arts décoratifs, 17 February-25 March:

Paris, Bernheim-Jeune, On propose..., 27 February-14 March: 22 Femme dans un intérieur.

PRAGUE, Hôtel de Ville, LXVI Vystava Spolku vytvarnych umeleu Mánes. Vystava francouzského uměni XIX. a XX. století [Exposition de l'association Mánes, XIXe et XX Siècles d'Art Français], May-June:

175 (VII-365). STOCKHOLM, Liljevalchs Konsthall, Exposition d'art français, until 25 February.

1924

COPENHAGEN, Grønningen: 194 (IX-32).

GLASGOW (Great Britain), Alex Reid, Catalogue of the Works of Some of the Most Eminent French Painters of Today, October; LONDON, Lefevre Galleries, November:

41 (VIII-197); 42 La Sieste; 43 (VIII-

LONDON, see GLASGOW.

LONDON, Tate Gallery, The Burrell Col-

LONDON, Colnaghi's Gallery, The Contemporary Art Society Loan Exhibition of Modern Foreign Painting, June-July: 64 (IX-9).

NEW YORK, Montross Gallery, Original Paintings, Drawings, and Engravings being Exhibited with The Dial Folio, The Living Art, 26 January-15 February: 42 (IV-87).

NORTHAMPTON (Massachusetts), Smith College Museum of Art, Exhibition of The Dial Collection, May:

PARIS, Musée des Arts Décoratifs, Deuxième exposition d'art Décoratif contemporain, 22 February-30 March.

PARIS, Hôtel de la Curiosité et des Beaux-Arts, Première exposition de Collectionneurs, 10 March-10 April: 44 (IX-165); 66 (X-236); 86 (IV-143);

91 (XI-185); 128 (X-232); 129 (X-163); 130 (VIII-125); 131 (VII-60); 150 (X-215); 202 (VIII-98).

PARIS, Paul Rosenberg, Quelques peintres du XX° siècle, 1-20 December: 31 Intérieur: 32 Le Déjeuner.

WORCESTER (Massachusetts), Worcester Art Museum, Exhibition of The Dial Collection of Paintings, Engravings and Drawings by Contemporary Artists, 5-30 March: 36 (IV-87).

1925

BERLIN, Secession.

LONDON, French Gallery, Pictures and Drawings by Modern Artists, October: 7 (IX-9).

PARIS, Musée des Arts Décoratifs, Cinquante ans de peinture française, 1875-1925, 28 May-12 July:

151 (XI-100); not in cat. (IX-164). PARIS, Bernheim-Jeune, Œuvres des XIX^e et XX^e siècles, June-July:

134 (XI-197); 135 (XI-70); 136

PARIS, Galerie Druet, 25 peintres contemporains, 2 June-30 September: 189 Le Petit Déjeuner, 1897; 190 Intérieur, 1900; 191 Portrait de fillette, 1904; 192 (VIII-100); 193 La Chambre rose, 1905; 194 Le Modèle, 1916; 195 Le Fumoir, 1925.

PARIS, Palais de Marbre, Le Paysage contemporain, until 5 December.

BUENOS AIRES, Los Amigos del arte. GENEVA (Switzerland) Musée d'Art et d'Histoire, Art contemporain français, September: 223 (IV-215).

LONDON, Courtauld, May: LONDON, Tate Gallery, Opening Exhibition of the Modern Foreign Gallery,

June-October: PARIS, Grand Palais, Artistes indépendants, Trente ans d'art indépendant

1884-1914, 20 February-21 March: 2814 (VI-72); 2815 Peinture. PITTSBURGH (Pennsylvania), Carnegie Institute, Twenty-fifth Annual Interna-

tional Exhibition of Paintings, 14 October-5 December: 245 (VII-5).

GLASGOW (Great Britain), McLellan Galleries, A Century of French Painting,

58 (IX-161). PARIS, 3 Salon des peintres de la mer, Jan-

PARIS, Bernheim-Jeune, Exposition multinationale d'œuvres de peintres français,

anglais, allemands, suisses, américains et mexicains, 5-15 January: 37 Femme sur le divan.

PARIS, Galerie Charpentier, April: (X-125.1); (X-125.2); (X-125.3).

ZURICH (Switzerland), Kunsthaus, W.Z.K., Werke aus dem Besitze von Mitgliedern der Vereinigung Zürcher Kunstfreunde, 3 September-2 Octo-

252 (VI-41); 253 Wäherin; 254 Rote Blumen in kleiner Vase.

CAIRO, Palais des Beaux-Arts, Art français au Caire, 1827-1927 Peintures, dessins, sculptures, céramiques, tapisseries. 339 (IX-113); 340 Intérieur; 341 (VIII-374); 342 (XI-76).

LONDON, Knoedler, The CAS. Second Loan Exhibition of Foreign Paintings, February: 35 (VII-91)

NEW YORK, Knoedler, A Century of French Painting, 12 November-8 December: 52 (III-25).

PARIS, Bernheim-Jeune, February. PARIS, Galerie Bernier, Portraits d'aujourd'hui, February:

Portrait de Giraudoux (XI-254). PARIS, La Renaissance, Portraits et figures de femmes. Ingres à Picasso, June: 177 (XI-258); 178 (X-232).

PARIS, Grand Palais, Salon d'automne: 2380 (X-102).

BRUSSELS, Palais des Beaux-Arts, Art français moderne, April-May: 503 (VII-180); exhibited but no. unknown (XI-20).

BUDAPEST, Szépművészeti Múzeum, A Francia avant-garde művészek kiállitásóuak, March: 149 (III-62).

CAMBRIDGE (Massachusetts), Fogg Art Museum, Harvard University, French Painting of the Nineteenth and Twentieth Centuries, 6 March-6 April: 99 (III-25).

LYONS (France), [location unknown], Ve Salon du Sud-Est, 20 April-27 May: 104a (VIII-16); 104b (II-45).

PARIS, Musée du Luxembourg, Exposition inaugurale des salles nouvelles et réorganisées, salle 5: 7 (XI-258); 8 (VII-403).

PARIS, La Renaissance, Œuvres des 19e et 20° siècles provenant de collections particulières, 15-31 January: 38 (IX-139); 111 Intérieur; 125

Femme lisant. PARIS, Galerie Bernier, Mer et plages de Delacroix à nos jours, 25 May-13

44 La Mer vue des 'Étincelles'.

PITTSBURGH (Pennsylvania), Carnegie Institute, Twenty-Eighth International Exhibition of Paintings, 17 October-8 December:

142 (VII-300); 143 (VII-310); ·144 (VII-123).

1929-1930

PARIS, Bernheim-Jeune, Aquarelles, pastels, dessins de Boudin, [...] Vuillard, 30 December 1929-11 January 1930.

BRISTOL (Great Britain), Royal West of England Academy, French Modern Art. British-French Week, 31 May-14

94 (V-96.4); 95 (V-96.5); 96 (VII-273).

BRUSSELS, Galerie Le Centaure, 30 ans de peinture française, June: 51 (XI-70); 52 Romain Coolus, 1924.

GLASGOW (Great Britain), Royal Glasgow Institute of Fine Arts, 69th Annual Exhibition, September-December: 87 (VII-91). NEW YORK, The Museum of Modern

Art, Paintings in Paris from American Collections, 19 January-16 February: 97 (III-25); 98 (IV-48); 99 (IX-199). NEW YORK, Jacques Seligmann, Paint-

ings by Bonnard, Vuillard, Roussel, 6-25 October:

20 (X-102); 21 (IV-48); 22 (VII-38); 23 (IV-212); 24 (X-236); 25 (XI-100); 26 (XI-246); 27 (XI-169); 28 (XI-70); 29 (VII-142); 30 (V-96.1 to V-96.5); 31 (V-96.4); 32 (VI-8); 33 (VII-258); 34 (IV-72).

PARIS, Galerie Druet, 7 artistes contemporains. Bonnard,[...] Vuillard, 10-21 February:

92 (IV-16); 93 (VI-11); 94 (IV-132); 95 (V-67); 96 (VI-72); 97 (VII-273); 98 Liseuse; 99 (XI-215); 100 (X-187). PARIS, Théâtre Pigalle, Exposition de l'Art

vivant, April-May: 104 (VII-307); 105 (IX-197); 106 (VII-504).

PARIS, Casimir Brû, Les Artistes bourguignons, 19 May-17 June: 51 (II-45).

Paris, Georges Petit, Programme. Cent ans de peinture française, 15-30 June: 64 (IX-199); 65 (XI-100). PARIS, Bernheim-Jeune, Sept artistes

contemporains, November: 11 (VIII-255); 12 (VIII-239); 14 (VIII-257); 25 (VII-487); 29 (VII-103); 34 (VII-21); 46 (IV-16); 49 (VII-232); 55 (VII-332); 94 (IV-132); 97

(VII-273).

CAMBRIDGE (Massachusetts), Fogg Art Museum, Harvard University, History of Still Life, 5-30 April: (VII-258).

NEW YORK, Knoedler, Landscape in French Painting. XIX-XX Centuries, October-November: 39 (VI-96).

NEW YORK, Kraushaar Art Galleries, Modern French Paintings, Watercolors and Drawings, 5-31 October: 85 Peasant Woman.

NEW YORK, Museum of French Art, French Institute in the United States,

Renoir and his Tradition, November-December:

24 (VII-107).

PARIS, Galerie Cardo, La Pierre par le pinceau, 28 February-14 March: 54 (VII-284).

PARIS, Bernheim-Jeune, Vingt-cinq peintres, cinq sculpteurs (Première exposition), 23 March-3 April: 57-58 Peintures.

PARIS, Musée des Arts Décoratifs, Exposition H. de Toulouse-Lautrec, 9 April-17 May:

294 (VI-72); 295 (VI-73). PARIS, Galerie Druet, Aspects de Paris,

June-July: 101 (IX-223.1), (IX-223.2).

PARIS, Durand-Ruel, Fleurs et natures mortes. École contemporaine, 5-19 December:

62 (X-139); 63 (I-8).

PITTSBURGH (Pennsylvania), Carnegie Institute, Thirtieth Annual International Exhibition of Paintings, 15 October-6 December: 175 (XI-215).

PRAGUE, Francouzské moderní umení [L'École de Paris]:

507 (X-163); 508 (X-44); 509 Interieury, coll. Vollard

SAINT LOUIS (Missouri), The Saint Louis Art Museum, Paintings and Prints by the Masters of Post-Impressionism, 4-26 April: 41 (IV-70); 42 (IV-150).

1931-1932

PHILADELPHIA (Pennsylvania), Museum of Art, Living Artists, 20 November 1931-1 January 1932: not in cat. (VII-123).

BASLE, see ZURICH.

LONDON, Lefevre Galleries, Masterpieces by 20th Century French Painters 'L'École de Paris', January-February: 19 (XI-70).

NEW YORK, Knoedler, 'Flowers' by French Painters (XIX-XX Centuries), November:

40 (VIII-98). PARIS, Galerie d'Art Braun, Van Gogh, Gauguin, Toulouse-Lautrec, Bonnard et son époque, 8-28 April:

42 (VII-36); 43 (X-203); 44 (VII-284). PARIS, Bernheim-Jeune, Besnard, Bonnard, [...] Vuillard, 18-29 April.

PARIS, Georges Petit, Essai d'une Collection de Tableaux modernes (Première Série). École 1830 École impressionniste. École post-impressionniste. École moderne, 1-13 June:

145 (VII-212); 146 (X-44); 147 Maternité; 148 Intérieur et nature morte; 149 (IV-133).

PITTSBURGH, see SAINT LOUIS.

SAINT LOUIS (Missouri). The Saint Louis Art Museum, Foreign Section of the 30th International Exhibition of Paintings from Carnegie Institute, PITTS-BURGH (Pennsylvania), 7 March-18 April:

59 (XI-215). ZURICH (Switzerland), Kunsthaus, Sammlung Oscar Schmitz. Französische Impressionisten aus verschiedenem Besitz, 14 January-14 February; BASLE (Switzerland), Kunstmuseum, Winter: 71 (IV-94).

ZURICH (Switzerland), Kunsthaus, Pierre Bonnard. Édouard Vuillard, 29 May-3

120 (IV-71, panneau de gauche d'un triptyque); 121 (IV-72); 122 (I-85); 49 (I-8). 123 (V-96.5); 124 (V-96.4); 125 Petite scène d'intérieur, harmonie grise; 126 (IV-90); 127 (IV-78); 128 (VI-108); 129 (IV-212); 130 (VIII-11); 131 (IV-208); 132 (VI-41); 133 (IV-215); 134 (VII-31); 135 (VI-76); 136 (IV-190); 137 (VII-36); 138 Le Dessert; 139 (VII-126); 140 (VII-259); 208 (IX-236). 141 (IX-143); 142 Intérieur avec nu se chauffant; 143 (VII-484); 144 Nu; 145 Femme sur un canapé; 146 1933-1934 Chambre avec lit; 147 La Femme et l'Enfant; 148 (VIII-104, 2nd state); 149 (VII-142); 150 (VIII-21); 151 (VIII-100); 152 (VII-256); 153 (VII-469); 154 (VII-354); 155 (VII-400); 156 (IX-151); 157 (VIII-163); 158 Intérieur de salon, la mère et l'enfant; 159 (VII-467); 160 (VII-337); 161

(XII-61); 183 (XII-62).

AMSTERDAM (Netherlands) Kunsthandel J. Goudstikker, Het Stilleven, 18 February-19 March: 343 (XI-34).

(XI-34); 162 (VIII-291); 163 (X-203);

164 (X-199); 165 (XI-193); 166 (X-

120); 167 (X-102); 168 (VIII-257);

169 (X-163); 170 (X-232); 171 (XI-

1); 172 (XI-96); 173 (VII-322); 174

(XI-93); 175 (XI-92); 176 (XI-94);

177 (XI-100); 178 (XI-230); 179 (IX-

139); 180 (XI-253); 181 (XI-252); 182

BUENOS AIRES, Museo Nacional de Bellas Artes, Escuela Francesca. Siglos XIX v XX, 20 October-5 November: 125 (VI-48); 126 (VIII-89).

CHICAGO (Illinois), The Art Institute of Chicago, A Century of Progress, 1 June-1 November:

718 (VII-123); 719 (VII-300). CLEVELAND, see NEW YORK.

NEW YORK, Rockefeller Center, College Art Association. International 1933, 5-28 February; CLEVELAND (Ohio), The Cleveland Museum of Art, 8 March8 April; WORCESTER (Massachusetts), Worcester Art Museum:

95 (IX-164).

NEW YORK, The Museum of Modern Art, Summer Exhibition: (IV-112).

PARIS, Musée des Arts Décoratifs, Le Décor de la vie sous la III République de 1870 à 1900, April-July: 339 (V-96.4); 340 (IV-72); 341 (V-

96.5); 342 (I-85); 343 (VI-76); 344 Le Cabinet de toilette; 345 La Grandmère; 346 (VII-38); 347 Mme Marie Desjardins dans un intérieur; 348 (IV-71, panneau de gauche d'un triptyque), La Pierreuse, La Couture.

PARIS, Galerie Druet, Fleurs et Fruits, June:

PARIS, Galerie Seligmann, Pastels français du 18 à nos jours, 18 November-9 December:

PITTSBURGH (Pennsylvania), Carnegie Institute, International Exhibition of Paintings:

WORCESTER, see NEW YORK.

WORCESTER (Massachusetts), Worcester Art Museum, Loan Exhibition of the New Museum Building. (VII-140, 2nd state); (VII-333).

CHICAGO (Illinois), The Art Institute of Chicago, A Century of Progress, 1 June-

1 November: 288 (VII-123); 289 (VII-300).

CLEVELAND (Ohio), The Cleveland Museum of Art, 11th Exhibition of Water Colors and Pastels, 14 February-11 March:

(VII-38). GLASGOW (Great Britain), McLellan Galleries, French Painting in the XIXth Century, May:

51 (VII-501). ♦ LONDON, Arthur Tooth & Sons, Paintings and Pastels by É. Vuillard, 7-30 June:

1 Les Deux Parisiennes; 2 (IX-197); 3 La lecture; 4 (VII-337); 5 (V-96.4); 6 (V-96.5); 7 (VII-36); 8 (X-199); 9 (IV-212); 10 (VII-31); 11 (VII-331); 12 (XII-280); 13 (XI-100); 14 (VII-495); 15 (VII-142); 16 L'Armoire à glace; 17 (XI-96); 18 (II-130); 19 Vase de Chine avec tulipes; 20 (XI-95); 21 (XI-42); 22 (VI-76); 23 Conversation; 24 (XI-94); 25 (IV-72); 26 (VIII-69); 27 (IV-71, panneau de gauche d'un triptyque); 28 (I-8); 29 (XII-38); 30 (XII-60); 31 Les Roses; 32 (XI-27);

1 (I-4); 2 (I-33); 3 (I-21); 4 (I-6);

5 (I-59); 6 (I-60); 7 (I-39); 8 Chan-

delier de cuivre; 9 (I-85); 10 (I-15);

11 (I-8); 12 (I-7); 13 (IV-16); 14

Femme en jaune; 15 Femme en

noir; 16 (IV-25); 17 (IV-114); 18

(II-130); 19 (II-109); 20 (IV-72);

21 (IV-144); 22 (IV-190); 23 Au lit;

24 (IV-157); 25 (IV-202); 26 (IV-

65); 27 Jeune fille en corsage bleu;

28 (IV-169); 29 (IV-143); 30 (V-

10); 31 (V-107); Jardins publics:

32a (V-39.4); 32b (V-39.5); 32c

(V-39.3); 33 (V-39.8); 34a (V-

39.6); 34b (V-39.9); 35 (IV-152);

36 (V-100); 37a (V-96.4); 37b (V-

96.5); 38 (V-58); 39 (VI-7); 40

(VI-105); 41 (VI-9); 42 (VI-11); 43

(VI-14); 44 (VI-33); 45 (V-97.1),

(V-97.4); 46 (VII-22); 47 (VI-70);

48 (IV-212); 49 (VI-92); 50 (VI-

76); 51 (VII-4); 52 (IV-178); 53a

(VI-99.1); 53b (VI-99.2); 54a

(VIII-37); 54b (VIII-38); 55 (VI-

49); 56 (IV-173); 57 (IV-151); 58

(VII-232); 59 (VII-231); 60 (VIII-

91); 61 (VI-72); 62 Femme

reprisant un bas; 63 (VI-68); 64

(VI-96); 65 (IV-130); 66 (IX-

143); 67 (VII-269); 68 (VII-284);

69 (VII-63 etVII-64); 70 (VII-36);

71 (VI-45); 72 (VII-227); 73

Compotier d'oranges; 74a (VIII-

226.2, 2nd state); 74b (VIII-226.1,

2nd state); 75 (VI-104); 76 (VII-

176); 77 (VIII-23); 78 (VIII-18);

79 (VII-31); 80 (VII-322); 81 (VII-

212); 82 (VIII-31); 83 (VII-108);

84 (VII-162); 85 (VII-53, 2nd

state); 86 (VII-126); 87 (VII-178);

88 (VII-207); 89 (VII-98); 90 (VII-

313); 91 (VII-182); 92 (VII-142);

93 (VII-92); 94 (VII-90); 95

Paysage du Midi; 96 (VII-112); 97

(VIII-9); 98 (VII-402); 99 (VII-

138); 100 (VII-380); 101 (VII-

337); 102 (VII-286); 103

(VII-381); 104 (VII-1); 105 (VIII-

51); 106 (VII-321); 107 (VII-307);

108 Femme assise dans un salon,

lisant à la lumière des lampes; 109

(VII-493.1); 110 Étude sur un

même carton: Torse de femme nue,

fleurs, etc. (VII-492.6); 111 (VII-

492.1); 112 (VII-151); 113 (IX-

176); 114 (VII-332); 115

(VII-315); 116 (VIII-69); 117

(VII-400); 118 (VIII-158); 119

(VIII-125); 120 (IX-197); 121

(VII-291); 122 (VII-494.1); 123

(VIII-131); 124 (VII-367); 125

(VIII-98); 126 (VII-472); 127

(VIII-163); 128 (VIII-235); 129

(VII-458); 130 (VII-277); 131

(VIII-380, 2nd state); 132 (VIII-

366); 133 (VII-434); 134 (X-55);

33 (XI-99); 34 Intérieur à Paris; 35 (IV-132); 36 (VII-332); 37 (VII-272); 38 La Toilette; 39 (VII-5); 40 (VIII-133); 41 (IV-142); not in cat. La Salle à manger.

LONDON, Leicester Galleries, Water-colours and Drawings by Modern French Masters, June-July: 23 (VIII-350).

MONTREAL (Quebec), W. Scott & Sons, French Paintings by the Impressionists and Modern Artists, Decem-

28 (VII-125).

PARIS, Galerie de Paris, L'Enfant dans

51 La Grand'maman.

PARIS, Galerie de Paris, Portraits contemporains (2' exposition): 112 Portrait.

PARIS, Galerie Beaux-Arts, Les Étapes de l'art contemporain II. Gauguin, ses amis. L'École de Pont-Aven et l'académie Iulian, February-March:

153 (VII-284); 154 (VI-92); 155 (VI-3); 156 (VIII-369); 157 (VII-313); 158 (VII-307); 159 (VII-320); 160 (VII-308); 161 (VII-331); 162 (XI-227); 163 (XII-220); 164 (V-39.6); 165 (V-39.9); 166 (VI-72); 167 (VII-434); 167bis Intérieur.

PARIS, Bernheim-Jeune, & exposition. Cézanne, [...] Vuillard, 15 October-12 November.

PARIS, André Seligmann, Réhabilitation du sujet, 17 November-9 December: 132 (X-196); 133 (X-233).

PITTSBURGH (Pennsylvania), Carnegie Institute, International Exhibition of Paintings, October-December: 169 (XI-96); The Baby (VII-31).

VENICE (Italy), Biennale, April:

153 (XI-224); exhibited but nos. unknown (XI-230, XI-120.2, XI-120.1, XI-120.3, XI-120.4, XII-84).

1934-1935

NEW YORK, The Metropolitan Museum of Art, Modern Works of Art. Fifth Anniversary Exhibition, 20 November 1934-20 January 1935: 150 (III-25); 151 (IV-112).

SPRINGFIELD (Massachusetts), Museum of Fine Arts, French Painting, Cézanne to the Present, 7 December 1934-5 January 1935:

54 (VI-43); 55 (VII-333).

1935

ALGIERS, Musée National des Beaux-Arts d'Alger, Exposition des dons et acquisitions (1931-1934), April-July: (XI-246).

BOSTON (Massachusetts), Museum of Fine Arts, Independent Painters of Ni-

neteenth-Century Paris, 15 March-28 April:

61 (III-25); 62 (VII-333).

BRUSSELS, Ministère des Sciences et des Arts, Exposition universelle et internationale, September: 665 (XI-224).

LONDON, Reid & Lefevre, Modern French Classics, February-March: 7 (VII-125).

LONDON, Arthur Tooth & Sons, La Flèche d'or, 8 May-1 June: 31 (XI-128); 32 (VII-171).

LONDON, [location unknown], June: (XI-120.2); (XI-120.1).

LONDON, Tate Gallery, Silver Jubilee Exhibition of Some of the Works acquired by the Contemporary Art Society, July-August: 40 (IX-161).

LONDON, Reid & Lefevre, Paintings by British and French Artists, 8 August-17 September: 35 (VII-495).

MONTEVIDEO, Amigos del arte, Pintura Moderna Europea, September: 71 (VII-442); 72 (V-38); 73 (IV-162).

NEW YORK, Gallery for French Art, Maison Française, Rockefeller Center, Famous Women of French History, 8-30 May:

84 (XII-84).

NORTHAMPTON (Massachussetts), Smith College Museum of Art, Loan Exhibition, 25 January-8 February: (VII-38).

PARIS, Bernheim-Jeune, Quelques décorations de Bonnard-Vuillard-K.-X. Roussel, 12 January-15 February.

PARIS, Petit Palais, Les Chefs-d'œuvre du Musée de Grenoble, February-April: 345 (X-39); 346 (VIII-166).

PHILADELPHIA (Pennsylvania), Pennsylvania Museum of Art, Post-Impressionism, 2 February-15 March: (IV-112); (VII-21).

PITTSBURGH (Pennsylvania), Carnegie Institute, The 1935 International Exhibition of Paintings, 17 October-8 December;

166 (IX-159.9); 174 (IX-159.12); 182 (IX-159.10).

ZURICH (Switzerland), Kunsthaus, Sammlung 1910-1935, 26 May-11 August: 803 (VIII-2).

1935-1936

PARIS, Bernheim-Jeune, Quelques esquisses de grands maîtres, 23 December 1935 -28 January 1936: 65 (XI-34).

AMSTERDAM (Netherlands), Huinck & Scherjon, Fransche Kunst (19e eeuw), September:

45 Son atelier aux Clayes.

BUFFALO (New York), Albright-Knox Art Gallery, The Art of Today, 3-31 January:

118 (VII-310).

THE HAGUE, Gemeente Museum, Hedendaagsche Fransche Kunst, 15 February-15 March: 116 (VII-307); 117 (VII-313); 118

(VII-320); 119 (IX-159.1); 120 (IX-159.7); 121 (IX-159.6).

LONDON, Arthur Tooth & Sons, Recent Acquisitions, Summer: 7 (XI-128).

LONDON, Wildenstein, Collection of a Collector. Modern French Paintings from Ingres to Matisse, July: 26 (VII-333).

LONDON, Leicester Galleries, Six French Painters, December: 3 (IX-9).

MONTREAL (Quebec), W. Scott & Sons, Modern French Paintings. The School of Paris, October:

32 (VII-495); 33 (VII-137). PARIS, Wildenstein, The Oscar Schmitz Collection: 62 (IV-94).

PARIS, Bernheim-Jeune, Quelques nus par Bonnard, [...] Vuillard, 15-28 Feb-

PARIS, Durand-Ruel, Peintures du XX siècle, 10 March-10 April: 76 (XI-100); 77 (VII-321); 78 (VII-

PARIS, Bernheim-Jeune, Portraits de femmes et enfants, 14 April-8 May: 34 (IX-159.11); 35 (VII-390).

PARIS, André J. Seligmann, Portraits français de 1400 à 1900, 9 June-1 July: 153 (IV-178); 154 (X-232).

PARIS, Les Cadres (Bolette Natanson), Peintres de La Revue blanche, 12-30

46 (VII-103); 47 (V-111); 48 (V-110); 49 (II-45); 50 (VI-106); 51 (IV-89); 52 (IV-11); 53 La Fenêtre; 54 Au Luxembourg; 55 (VI-14); 56 (IV-25); 57 (VI-31); 58 (V-43); 59 Femme dans un jardin; 60 (VII-102); 61 (VI-62); 62 (IV-96); 63 L'Homme chauve; 64 Femme en rouge; 65 (IV-114); 66 (IV-124); 67 (VI-9); 68 (IV-16); 69 Femme en blanc baissant la tête; 70 (II-130); 71 (VII-31); 72 (XI-1); 73 (I-85); 74 Au Luxembourg; 75 (IV-71, panneau de gauche d'un triptyque); 76 Maisons; 77 Femme à la fenêtre; 78 (V-39.6); 79 (V-39.9); not in cat. (III-49); (XII-289).

PARIS, Paul Rosenberg, Œuvres de Bonnard et Vuillard provenant de collections particulières, 2-31 December:

20 (XII-288); 21 (XII-218); 22 (VII-163); 23 (X-204); 24 (XII-221); 25 Intérieur; 26 (VII-304); 27 (VII-136);

28 (VII-155); 29 (VII-295); 30 La Mère de l'artiste; 31 (XI-34); 32 (VI-45); 33 (XI-86); 34 (XII-191); 35 (III-62); 36 (VII-31); 37 (XI-94); 38 (XII-230); 39 (VII-122); 40 (IV-212); 41 (XI-52); 42 Madame B.R. et ses enfants.

PITTSBURGH (Pennsylvania), Carnegie Institute, A Survey of French Painting, 2 April-14 May: 43 (IV-112).

PITTSBURGH (Pennsylvania), Carnegie Institute, The 1936 International Exhibition of Paintings, 15 October-6 December:

156 (XI-227). STRASBOURG (France), c. August: (XI-224).

TOLEDO (Ohio), Museum of Art, European Section of the Thirty-third Carnegie International Exhibition of Paintings, 1 March-19 April:

99 (IX-159.9); 100 (IX-159.12); 101 (IX-159.10).

WASHINGTON D.C., Studio House, 5-19 January: (IV-112).

BERLIN, Akademie der Künste, Französischer Kunst der Gegenwart veraustaltet von der Französischen Regierung in Gemeinschaft..., June-July:

311 (VII-36); 311bis, unidentified; 312 Der Salon; unnumbered, Der Glasschrank.

CHICAGO (Illinois), Quest Art Galleries, French Nineteenth Century Paintings, 3-15 May: 26 (VII-140, 2nd state).

GLASGOW (Great Britain), McLellan Galleries, French Art of the 19th & 20th Centuries, April: 67 (VII-137); 68 (VII-495).

LONDON, Reid & Lefevre, British and French Paintings, January: 23 (VII-495); 30 (VII-137).

LONDON, Arthur Tooth & Sons, Bonnard and Vuillard, 20 May-19 June: 1 Le Petit Modèle; 2 Mère et Enfant; 6 (VII-233); 8 Portrait de dame avec chapeau; 9 (VIII-270); 11 Femme cousant, dessin; 12 Fleurs, nature morte; 13 (VII-208).

LONDON, Rosenberg & Helft, Bonnard and Vuillard, 29 September-23 Octo-

13 La Parisienne; 14 (VII-36); 15 (VII-322); 16 (XI-94); 17 (IV-190); 18 (II-130); 19 Femme dans un intérieur; 20 (XII-221); 21 Vase de fleurs; 22 Le Salon aux Clayes; 23 (XI-40); 24 (VII-499).

MONTREAL (Quebec), W. Scott & Sons, Paintings by French Masters of the Nineteenth and Twentieth Centuries, October: 57 (VII-137).

PARIS, Musée des Arts Décoratifs, Le Décor de la vie de 1900 à 1925:

185 (VII-313); 186 (VII-308); 187 (V-110); 188 (VII-419); 190 (IX-205); 191 (X-214); 192 (XI-70); 193 Femme en rose à la fenêtre; 194 Femme au chien; 195 Femme au chapeau; 197 Le Petit Salon; 198 (X-138); 199 (VIII-69); 200 (I-7); 201 (VII-63 and VII-64); 1432 (IX-215); 1433 (XI-87).

PARIS, Bernheim-Jeune, Paysages de l'Île-de-France par Bonnard, [...] Vuillard, 21 January-11 February: (V-89).

PARIS, Bernheim-Jeune, Janet Clerk et quelques peintres français, 15-26 February.

PARIS, Galerie Druet, Peintres de la Bretagne, 31 May-11 June:

93 Saint-Jacut de la Mer; 94 Saint-Jacut de la Mer, le port; 95 Saint-Jacut de la Mer.

PARIS, Petit Palais, Les maîtres de l'art indépendant, 1895-1937, June-Octo-

1 (VII-497); 2 (VII-232); 3 (VII-308); 4 (VIII-31); 5 (VII-108); 6 (X-204); 7 (VII-178); 8 (IX-197); 9 (VII-332); 10 (X-215); 11 (XI-103); 12 (X-211); 13 (XI-120.2); 14 (VII-365); 15 (X-187); 16 (X-232); 17 (X-219); 18 (V-97.1 to V-97.4); 19 (XII-121); 20 (IX-159.6, IX-159.7, IX-159.9, IX-159.10, IX-159.11, IX-159.12, IX-159.1); 21 (VIII-23); 22 (XI-93); 23 (X-163); 24 (VI-34); 25 (VIII-131); 26 (XI-230); 27 (IV-72); 28 (IX-145); 29 (XI-253); 30 (VI-96); 31 (VII-138); not in cat. (VII-55).

PARIS, Galerie Bernheim-Jeune, Sélection d'œuvres de la Collection de Madame Jacques Lecomte Du Noüy, 14 June-2 45 (X-230).

PHILADELPHIA (Pennsylvania), Pennsylvania Museum of Art, French Art, March-April: (VII-107).

PITTSBURGH (Pennsylvania), Carnegie Institute, The 1937 International Exhibition of Paintings, 14 October-5 December: 168 (XII-88).

TOLEDO (Ohio), Museum of Art, Portraits and Portraiture throughout the Ages. 45 (IX-230).

VENICE (Italy), Biennale. (XI-120.2); (XI-120.1); (XI-120.3); (XI-120.4).

WARSAW, Muzeum Narodowe w Warszawie, Wystawa Malarstwa Francuskiego od Maneta po dzien dzisiejszy [La Peinture française de Manet à nos jours], February-March:

88 (XI-100); 89 Sniadanie w Vasouy [Déjeuner à Vasouy].

WASHINGTON D.C., The Phillips Memorial Gallery, Paintings and Sculpture owned in Washington, 15-30 April: 34 (VII-38).

WINTERTHUR (Switzerland), Kunstmuseum, Von Werken aus der Sammlung Dr. Arthur Hahnloser, 18 April-166 (XI-193); 167 Intérieur; 168 (VII-259); 169 (VIII-163); 170 Le Parc.

BOSTON (Massachusetts), Institute of Contemporary Art, 20th Century Paintings from The Museum of Modern Art, 2-26 March: (IV-112).

BRUSSELS, Palais des Beaux-Arts, Art français contemporain, 19 November-11 December:

89 (VI-70); 90 (IX-31); 91 (VII-150); 92 (XI-248); 93 (IX-223.2). LONDON, Reid & Lefevre, L'École de

Paris, November: 72 (VII-137); 73 (VII-495); 74 (XI-

NORWICH (Great Britain), Castle Museum, Pictures Illustrative of Contemporary British and French Art, 18 June-27 August:

41 (XI-95); 42 (VII-501); 43 (IX-96). * PARIS, Bernheim-Jeune, Œuvres de Vuillard de 1890 à 1910, 31 Janu-

ary-25 February: 1 [?]; 2 (VI-44); 3 (IV-133); 4 (II-

114); 5 (VII-212); 6 (IX-176); 7 (VII-39); 8 (VII-136); 9 (IV-116); 10 (VII-393); 11 (VII-231); 12 (IV-132); 13 (VII-332); 14 [?]; 15 (VII-183); 16 (VII-453); 17 (VII-44); 18 (IX-173); 19 (VIII-23); 20 (IV-142); 21 (VII-272); 22 (II-109); 23 (VII-168); 24 (VII-273); 25 (II-74); 26 (IX-126); 27 (IX-94); 28 (VII-391); 29 (VII-35); 30 (VII-263); 31 (II-45); 32 (V-110); 33 (IV-157); 34 (VII-389); 35 (VIII-133); 36 (VII-388); 37 (VII-247); 38 (VI-34); 39 (II-111); 40 (VIII-28); 41 (X-55); 42 (VII-390); 43 (VIII-101); 44 (VI-96); 45 (IV-141); 46 (VIII-197); 47 (VII-6); 48 [4]; 49 [4]; 50 [4]; 51 Mme Hessel et Lulu; 52 [4]; 53 [4]; 54 [4]; 55 [4]; 56 (VI-106); 57 (VII-295); 58 (VII-4); 59 (VII-5); 60 (VII-180); 61 (VIII-18); 62 (XI-96); 63 (VIII-96); 64 (IV-130); 65 (VII-126); 66 (VII-54); 67 (X-148); 68 (VII-57); exhibited but nos. unknown (VIII-16); (VII-392); (IX-202).

PARIS, Max Kaganovitch, Œuvres choisies (des 19° et 20° siècles), May-June: 50 Réunion intime.

♦ PARIS, Musée des Arts Décoratifs, É. Vuillard, May-July:

135 (IX-165); 136 (VII-404); 137 (VIII-255); 138 (VII-515.4-VII-515.2); 139 (VII-150); 140 (VIII-369); 141 (VIII-332, 2nd state); 142 (IX-156); 143 (IX-162); 144 (IX-171); 145 (IX-172); 146 (VII-467); 147 (IX-94); 148a (IX-221.1); 148b (IX-221.2); 148c (IX-221.4); 148d (IX-221.3); 148e (IX-221.5); 148f (IX-221.6); 148g (IX-221.7); 149a (IX-159.11); 149b (IX-159.12); 149c (IX-159.9); 149d (IX-159.10); 149e (IX-159.1); 149f (IX-159.6); 149g (IX-159.7); 150 (IX-223.2); 151 (IX-223.1); 152 (VII-469); 153 (IX-233); 154 (IX-234); 155 (X-214); 156 (X-212); 157 (X-215); 158 (X-32.1), (X-32.2); 159 (X-225); 160 (X-163); 161 (X-102); 162 (X-219); 163 (XI-1); 164 (X-187); 165 (X-203); 166 (X-232); 167 (XI-96); 168 (XI-31); 169 (XI-86); 170 (X-126); 171 (XI-169); 172 (X-211); 173 (XI-103); 174 (X-139); 175 (XI-269); 176 (XI-202); 177 (X-233); 178 (IX-38); 179 (XI-208.3); 180 (XI-52); 181 (XI-70); 182 (XI-100); 183 (XI-227); 184 (XI-120.2); 185 (XI-120.1); 186 (XI-120.4); 187 (XI-120.3); 188 (XI-161); 189 (XI-128); 190 (XII-27); 191 (XI-256); 192 Madame H. Kapferer et ses enfants dans un jardin; 193 (XII-33); 194 (XI-228); 195 (XII-61); 196 (XI-270); 197 (XII-51); 198 Madame B.R. et ses enfants; 199 (XII-62); 200 (XI-158); 201 (XII-105); 202 (XII-95); 203 (XII-183); 204 (XII-90); 205 (XII-271); 206 (XII-274); 207 (XII-257); 208 (XII-92); 209 (XII-114); 210 (XII-255); 211 (XII-116); 212 (XII-127); 213 (IX-138); 214 (XII-139); 215 (XII-126); 216 (XII-129); 217 (XII-221); 218 (XII-288); 219 (XII-140); 220 (XII-144); 221 (XII-287); 222 (II-85); 223 Femme épinglant un corsage sur un mannequin; 224 (IX-89); 225 (VIII-311); 226 (XI-250); 227 (XII-236); 228 (IX-173); 229 Bouquet avec une rose blanche dans un vase de verre; 230 Jardin; 231 (XI-79); 232 (XI-102); 233 (XI-101); 234 Tête de petite fille en rose; 235 (X-160); 236 (X-155); 237 Joueurs de bridge; 238 (X-138); 239 (VIII-176); 240 (XI-166); 241 (XII-220); 242 (XI-113); 243 (XII-429); 244 (XI-104); 245 (XI-99); 246 (XI-90); 247 (XI-25, XII-97, XII-168, XII-175, XII-314, XII-374, XII-385, XII-392, XII-

394); 248 Madame Freyssinet; 249

(XII-285); 250 (XII-37); 251 (XI-191); 252 (XII-102); 253 Femme en blouse jaune, assise dans un fauteuil de cuir brun, lisant auprès d'un appareil de T.S.F.; 254 (XII-188); 255 (XII-65); 256 (XII-191); 257 (XII-253); 258 (XII-34); 310 (VI-116); 311 La Comtesse de Noailles; 312 Madame Simone Berriau; 313 Madame A.S.H.; 314 Monsieur G.

PARIS, Paul Rosenberg, Les Influences (Ingres à de Segonzac), 3 May-4 June: 46 Le Déjeuner; 47 Femme dans un intérieur.

PARIS, Durand-Ruel, Quelques maîtres du 18 et du 19 siècle, 15 May-23 June: 78 (VII-180); 79 (X-196).

PITTSBURGH (Pennsylvania), Carnegie Institute, The 1938 International Exhibition of Paintings, 13 October-4 December: 189 (XI-269).

STOCKHOLM, Svensk-Franska Konstgalleriet, Fransk Konst I Svensk Ago, November: (VII-201).

WASHINGTON D.C., Museum of Modern Art Gallery, Portraits of Children, 22 February-20 March: (VII-38).

WASHINGTON D.C., Museum of Modern Art Gallery, Flowers and Fruits, 29 March-24 April:

53 Bouquet; 54 Flowers.

1938-1939

CHICAGO (Illinois), The Art Institute of Chicago, Loan Exhibition of Paintings and Prints by Pierre Bonnard and Édouard Vuillard, 15 December 1938-15 January 1939:

24 (VI-8); 25 (VII-39); 26 (IV-132); 27 (V-57); 28 (VII-258); 29 (IV-87); 30 (IV-112); 31 (VII-333); 32 (VII-300); 33 (VIII-148); 34 (VII-268); 35 (XI-269); 36 (VII-123); 37 (VII-107); 38 (VII-38); 39 (XI-30); 40 (V-35); 41 (VII-21); 42 (VII-310); 43 (VII-140, 2nd state).

1939

ADELAIDE (Australia), Art Gallery of South Australia, French and British Contemporary Art, from 21 August: 143 Intérieur; 144 (IV-94); 145 Portrait de Mme L.; 146 Square Vintimille; 147 Jardin du Luxembourg. AMSTERDAM (Netherlands), E.J. van Wisselingh, Maîtres français des XIX et XX siècles, 11 February-11 March:

36 (XI-96); 37 (VII-183). AMSTERDAM (Netherlands), Stedelijk Museum, Parijsche Schilders, Bonnard, [...] Vuillard, 25 February-10 April: 136 (V-96.4); 137 (V-96.5); 138 (VI-70); 139 (VI-92); 140 (VII-180); 141 Stilleven met schaaltjes; 142 De moeder van den kunstenaar (lezende); 143 (VII-150); 144 Zomer-Interieur; 145 (VII-151).

BUENOS AIRES, Museo Nacional de Bellas Artes, La Pintura Francesa de David a nuestros días, July-August: 202a (V-96.4); 202b (V-96.5); 203

(XI-227); 325 (XII-289). BUFFALO (New York), Albright-Knox

Art Gallery, Contemporary Art, January:

47 Bouquet of Flowers. COPENHAGEN, Statens Museum for Kunst, Franske Haandtegninger fra det 19 og 20 aarhundrede, May:

133 (IX-32). GENEVA (Switzerland), Galerie Moos, Art français, June-July: 115 Portrait.

LONDON, Arthur Tooth & Sons, Contrasts and Affinities, March: 15 (VII-495).

LONDON, Reid & Lefevre, L'Entente cordiale. Paintings by Contemporary British and French Artists, July: 32 (VII-142); 33 (VII-137); 34 (VII-

NAMUR (Belgium), Musée des Beaux-Arts, L'Art français contemporain, 14 July-1 September: 52 (X-199).

NEW YORK, World's Fair (Pavillon de la France), Five Centuries of History Mirrored in Five Centuries of French

Groupe A: Beaux-Arts. Art français contemporain, p. 5 (XI-100, XI-52, XI-70); 160 (VII-293).

NEW YORK, The Museum of Modern Art, Art in our Time, 10 May-30 September:

87 (III-25); 88 (IV-112).

PARIS, Galerie Beaux-Arts, L'Art contemporain (1st group): 71 (X-199).

PARIS, Bernheim-Jeune, Quelques peintures d'impressionnistes et contemporains, Cézanne, [...] Vuillard, K.-X. Roussel, 19 January-10 February.

PARIS, Raphaël Gérard, Quelques œuvres choisies du XIX et du XX siècle, 17 March-1 April:

60 Fleurs.

PARIS, Bernheim-Jeune, Hommage à Cézanne, 15 May-30 June.

♦ WASHINGTON D.C., The Phillips Memorial Gallery, Vuillard, 22 January-22 February:

1 (VI-8); 2 (VII-39); 3 (VII-21); 4 (IV-132); 5 (V-57); 6 (IV-112); 7 (VII-107); 8 (VII-123); 9 (V-35); 10 (IV-87); 11 (VII-38); 12 (VII-258); 13 (VII-333); 14 (VII-300); 15 (VII-310); 16 (VIII-148); 17 (VII-268); 18 (XI-30); 19 (VII-140, 2nd state).

1939-1940

NEW YORK, Carroll Carstairs Gallery, Femmes et Fleurs, 18 December 1939-6 January 1940: 10 (VIII-132).

SAN FRANCISCO (California), California Palace of the Legion of Honor, Seven Centuries of Painting, 29 December 1939-28 January 1940: 142 (IX-159.12).

LONDON, Redfern Gallery, The Montague Shearman Collection of French and English Paintings, April-May: 14 (IX-162); 26 (IX-9).

LUCERNE (Switzerland), Kunstmuseum, Die Hauptwerke der Sammlung Hahnloser, Winterthur.

128 (VII-484); 129 (VII-259); 130 (VII-256); 131 (VIII-163); 132 (XI-193); 217 (VII-202). MONTEVIDEO, Salón Nacional de Bel-

las Artes, La Pinture francesa de David a nuestros diás, April-May: 48 (XII-289); 165a (V-96.4); 165b (V-96.5); 166 (XI-227).

NEW YORK, Wildenstein, Panorama of French Painting in 1940 I. L'Institut. L'École des Beaux-Arts. Le Salon: 78 (IV-147).

OBERLIN (Ohio), Dudley Peter Allen Memorial Museum, Oberlin College, Modern French Paintings, 1-25 Novem-

unnumbered (VIII-131).

PARIS, Orangerie des Tuileries, Première exposition d'art français contemporain: 30 (XII-146); 31 (VIII-38).

SAN FRANCISCO (California), California Palace of the Legion of Honor, Golden Gate International Exposition: 711 Interior; 712 (XII-159).

SAN FRANCISCO (California), Museum of Modern Art, Paintings, Watercolors and Sculpture Owned in the San Francisco Bay Region, 18 January-5 Febru-

308 Grandmother and Child; 309 (IX-110).

ZAGREB, Hrvatski drustvo umjetnosti, Izlozba suvremene francuske graficke i tapiserije, 21 April-13 May: 265 (VIII-379); 275 Dijete u su,

1940-1941

SAN FRANCISCO (California), M.H. De Young Memorial Museum, The Painting of France since the French Revolution, December 1940-January 1941: 169 (V-96.4); 170 (V-96.5); 171 (XI-227); 172 (XII-289).

CHICAGO (Illinois), The Art Institute of

Chicago, Masterpieces of French Art, (XI-227).

LONDON, Redfern Gallery, Exhibition of the Collection of Paintings formed by the Late Maurice Ingram, October: 10 (IX-162).

LOS ANGELES (California), County Museum of Art, Aspects of French Painting from Cézanne to Picasso, 15 Januarv-2 March: 60 (V-96.5); 61 (VIII-105); 62 (V-

Los Angeles (California), County Museum of Art, The E.G. Robinson Collection, June-July:

96.4); 63 (VII-310); 64 (VII-268).

NEW YORK, The Metropolitan Museum of Art, French Painting from David to Toulouse-Lautrec, 6 February-26 March:

118 (VII-300); 119 (XI-227).

PARIS, Palais de Tokyo, Salon des Tuileries, XVIII^e exposition. Salon national indépendant. Ve exposition, 14 June-15 799 (IX-156).

PARIS, René Drouin, Portraits contemporains, from 6 November: (VI-69); (IX-221.6); (IX-221.7).

PITTSBURGH (Pennsylvania), Carnegie Institute: (XI-227).

STOCKHOLM, Nationalmuseum, Frankrike Genom Konstnäro, 2 May-9 June: 404 (VII-201); 405 (VII-159); 406 (VII-353).

TOULOUSE (France), Musée des Augustins, Artistes des Salons d'automne, des toiles et des décorations. (VI-73).

WORCESTER (Massachusetts), Worcester Art Museum, The Art of the Third Republic. French Painting 1870-1940, 22 February-16 March: 22 (VII-333).

1941-1942

• PARIS, Orangerie des Tuileries, Donations Vuillard, November 1941-February 1942: 1 (VIII-226.2, 2nd state); 2 (VIII-226.1, 2nd state); 3 (VIII-195); 8 (XII-133); 9 (XII-427); 10 (IX-174); 11 (X-219); 12 (XI-266); 13 (XII-51); 15 (XII-74); 16 (XII-40); 17 (XII-150); 18 (II-123); 19 (VIII-378); 20 (VIII-178); 21 (VIII-288); 22 (XII-301); 23 (XII-323); 24 (XII-49); 25 (XII-201); 26 (XII-135); 27 (XII-59); 28 (XII-232); 29 (VIII-263); 30 (VIII-419); 31 (VIII-258); 32 (VIII-252); 33 (VIII-343); 34 (VII-521); 35 (XII-2); 36 (XII-3); 37 (XII-1); 38 (XII-18); 39 (X-111); 40 (XII-11); 41 (XII-

319); 42 (VIII-191); 43 (XII-359); 44 (XII-338); 45 (XII-300); 46 (I-1); 47 (IX-141); 48 (XII-207); 49 (IX-134); 50-57 Dessins et études.

1942

ALBI (France), Musée Toulouse-Lautrec, If Salon annuel, 10 September-15 No-

103 (VI-73); 104 (XI-267); 127 (XI-165).

LONDON, Reid & Lefevre, British and French Paintings, March-April: 14 (VII-46).

LONDON, National Gallery, The Tate Gallery's Wartime Acquisitions, April-May: 139 (IX-9).

PARIS, Galerie Drouin: (VII-296).

PARIS, Galerie Charpentier, Un siècle d'aquarelle, 8 March-10 April: 204 (XI-18).

• PARIS, Louis Carré, Vuillard, 1868-1940, 10-30 June: 1 (IV-107); 2 (X-139); 3 (II-31); 4 (X-221); 5 (VII-2); 6 (IX-175); 7 (IV-78); 8 (VII-151); 9 (V-46); 10

(VII-16); 11 (XI-92); 12 (XII-105); 13 (V-68); 14 (XII-314); 14bis (III-60); 15 (IX-2); 16 (VIII-51); 17 (II-99); 18 (VIII-6); 19 (IV-161); 20 (XII-191); 21 (IX-195); 22 (XII-254); 23 (V-54); 24 (VII-98); 25 (VII-308).

PARIS, Galerie Charpentier, Le Paysage français de Corot à nos jours, 19 June-15 September:

191 (X-126); 192 (VIII-316). PARIS, Galerie Renou et Colle, December: (XII-172); (XII-381).

1942-1943

(IX-109).

LONDON, CEMA [Council for the Encouragement of Music and the Arts, A Selection from the Tate Gallery's Wartime Acquisitions. 100 (IX-9).

LONDON, National Gallery, Nineteenth Century French Paintings, December 1942-January 1943: 69 (VII-53, 2nd state); 70a (VI-78); 71

NEW YORK, The Museum of Modern Art, 20th Century Portraits, December 1942-January 1943: 40 (VII-138); 43 (IX-199).

PARIS, Galerie Charpentier, Les Fleurs et les fruits depuis le romantisme, 18 December 1942-31 January 1943:

203 (X-137); 204 (X-139); 205 (XII-27). ZURICH (Switzerland), Kunsthaus, Jeunes peintres français et leurs maîtres, September 1942-March 1943: 3 (VII-267).

GLASGOW (Great Britain), Art Gallery and Museum, Kelvingrove, The Spirit of France, June [?]:

10 (VII-297); 11 (X-133); 12 (VI-53); 29 (VII-125).

GLENS FALLS (New York), Crandall Library, European Painting of the 20th Century, March-April: 22 (IV-133).

LONDON, Reid & Lefevre Gallery, Picasso and his Contemporaries, March-April: 30 (V-89)

LONDON, Reid & Lefevre Gallery, 20th Century French Paintings, 5-27 Novem-39 (VII-173); 40 (IX-109).

NEW YORK, Paul Rosenberg, Paintings by Bonnard and Vuillard (1868-1940), 5-30 January:

5 (V-96.4); 6 (V-96.5); 7 (XI-52); 8 (XI-70); 9 (XI-100); 11 (VII-504).

NEW YORK, Paul Rosenberg, French Paintings of the 19th Century and American Paintings of the 20th Century, August-September: 22 (XI-30).

PARIS, Georges Maratier, Quelques toiles sur l'élégance féminine dans la peinture. 72 (XII-40); 73 (IX-231); 74 (III-18); 75 (V-99).

PARIS, Galerie Charpentier, Scènes et figures parisiennes, 16 April-10 June: 229 (X-26); 230 (XII-149); 232 (VII-523); 233 (IX-222).

PARIS, Galerie Parvillée, L'École de Pont-Aven et les Nabis, 1888-1908, 11 May-11 June: 72 (II-44); 73 (II-106); 74 (III-5); 75

(IV-125); 76 (IV-78); 77 (VII-122); 78 (VII-51); not in cat. (VII-119). PARIS, René Drouin, Le Portrait français,

June-July: 94 (VII-311); 95 (XII-146).

PARIS, Galerie Charpentier, Jardins de France, 25 June-September: 150 (X-101); 151 (XII-307).

ZURICH (Switzerland), Kunsthaus, Ausländische Kunst in Zürich, 25 July-26 September: 725 (VI-32); 726 (VIII-100).

1943-1944

PARIS, Galerie Charpentier, L'Automne, 26 November 1943-31 January 1944: 138 (XII-373).

1944

BOSTON (Massachusetts), The Institute of Modern Art, La Vie française, 6 October-11 November: 22 (IV-87); 23 (VII-138); 28 (VIII-105); 29 (XI-30); 32 (XI-247); 39 (VII-38); exhibited but no. unknown (VII-13).

EDINBURGH (Great Britain), National Gallery of Scotland, A Century of French Art.

227 (VIII-384); 229 (VI-53).

EDINBURGH (Great Britain), Aitken Dott & Son, British and French Artists, December:

13 (IX-109).

LONDON, Leicester Galleries, Selected Paintings, Drawings and Sculpture from the Collection of the late Sir Michael Sadler, 7 January-10 February: 92 (VII-326).

NEW YORK, The Museum of Modern Art, Art in Progress, May-October: p. 224 (IV-132); (VII-333); not in cat. (IV-112).

NEW YORK, American British Art Center, Corot to Picasso, 1-23 June: 21 (XI-100).

PARIS, Galerie Charpentier, La Vie familiale, scènes et portraits, 11 February-15 April:

142 (IV-107); 143 (II-99); 144 (XII-254); 145 (X-215); 146 (IX-170); 147 (XII-220); 148 (VII-309); 149 (IX-195); 150 (VII-301); 151 (IX-2).

PARIS, Galerie René Drouin, Le Nu, April:

36 (VII-218).

PARIS, Galerie Vendôme, Quelques maîtres de l'art indépendant, July: 14 (IV-148); exhibited but no. unknown (VII-355).

ZURICH (Switzerland), Kunstgewerbemuseum, Die Farbe. unnumbered (VI-1).

1944-1945

PARIS, Galerie Charpentier, Paris, 1 December 1944-28 February 1945: 214 (VII-516.1); 215 (VII-516.2).

1945

ANDOVER (Massachusetts), Addison Gallery of American Art, Phillips Academy, Impressionism. A Way of Painting which became a Way of Seeing, 5 January-13 February: 27 (IV-132).

COPENHAGEN, Ny Carlsberg Glyptotek, Fransk Kunst, Malerei og Skulptur fra det 19 og 20 Aarhundrede, July-October:

186 (VIII-278, 2nd state); exhibited but nos. unknown (XII-135); (XII-338). GLASGOW (Great Britain), Art Gallery and Museum, Kelvingrove, The McInnes Collection:

2 (VII-356); 5 (VIII-44); 36 (VII-297); 72 (VIII-384).

LONDON, Lefevre Gallery, School of Paris (Picasso and his Contemporaries), May-June: 46 (IV-51); 47 (VII-382); 48 (VII-46);

LONDON, Wildenstein, Since the Impressionists, May-June: 40 (VII-89).

NEW YORK, Bignou Gallery, Exhibition of Modern Paintings, from January: 18 (VIII-105).

NEW YORK, Paul Rosenberg, French Paintings of the XIXth and XXth Centuries, 26 November-22 December: 10 (V-96.5); 11 (V-96.4).

PARIS, Musées Nationaux, Nouvelles acquisitions réalisées depuis le 2 Septembre 1939.

279 (I-85); 280 (II-123); 281 (VII-

521); 282 (X-219); 283 (XII-51); 284 (XII-11); 295 (XI-266); 296 (XII-359). PARIS, Galerie Charpentier, Paysages de France, 17 April-15 June:

102 (VIII-269). PARIS, Durand-Ruel, Quelques toiles importantes de collections particulières des XIXe et XXe siècles, 23 April-31 May: 46 (VII-232).

PARIS, Galerie Charpentier, Portraits français, 26 June-31 October: 115 (X-148).

WINDSOR (Ontario), Willistead Art Gallery, French Impressionists. (VII-13).

1945-1946

PARIS, Peintures du Musée d'Art moderne, France, travelling exhibition, no. 1: LIMOGES, SAINT-ÉTIENNE, PERPIGNAN, TOULOUSE, BORDEAUX, AMIENS, 13 (II-124); 14 (IV-136); 15 (VIII-98).

PARIS, Peinture contemporaine. Maurice Denis, ses maîtres, ses amis, ses élèves, France, travelling exhibition, no. 2: CAMBRAI, ORLÉANS, DIJON, NICE, MONTPELLIER, VALENCE, ANNECY: 72 (VII-162); 73 (VII-403); 74 (VII-424); 75 (VII-492.5); 76 (VIII-288); 77 (VIII-263); 78 (VIII-419); 79 (IX-141); 80 (XII-201).

1946

BADEN-BADEN (Germany), Kurhaus, La Peinture française moderne de l'Impressionnisme à nos jours, September: 23 (XII-150); 41 (X-126). BALTIMORE (Maryland), Museum of

(IV-112). · BERNE, Kunsthalle, Édouard Vuillard, Alexander Müllegg, 22 June-28 July:

Art, Paintings from the Collection of The

Museum of Modern Art.

2 (VII-512); 4 (VIII-161); 8 (VII-330); 9 (V-103); 10 (I-83); 11 (I-16); 14 (II-113); 15 (VII-368); 16 (VI-75); 17 (IV-52); 18 (VII-119); 19 (II-104); 20 (I-10); 21 (VIII-138); 22 (XI-50); 23 (IV-206); 24 (V-9); 25 (IX-16); 26 (IV-19); 28

49 (X-173).

(V-15); 29 (II-2); 30 (I-75); 31 (IV-39); 32 (II-23); 33 (I-27); 34 (IV-202); 36 (VII-304); 39 (VII-393); 40 (VII-60); 41 (XII-86); 42 (IV-78); 43 (VI-62); 45 (V-54); 46 (VII-151); 47 (X-232); 49 (VII-291); 52 (VII-404); 53 (X-33); 54 (IV-10); 55 (IV-36); 58 (VII-484); 59 (XII-275); 62 (XI-193); 63 (VIII-291); 64 (VII-256); 65 (VIII-348); 67 (VIII-21); 70 (I-72); 71 (X-197); 72 (IX-25); 79 (II-130); 80 (V-68); 81 (I-68); 83 (V-98); 85 (IX-19).

BRUSSELS, Galerie Georges Giroux, Exposition anniversaire, 1911-1946 Trente-cinq ans d'activité, September-October:

168 (VIII-239).

• Brussels, Palais des Beaux-Arts, Vuillard (1868-1940), October: 1 (XI-120.3); 2 (XI-120.1); 3 (XI-120.2); 4 (XI-120.4); 5 (IX-102); 6 (XII-212); 7 (VIII-393); 8 (XII-136); 9 (XII-20); 10 (XII-86); 11 (VIII-191); 12 (VII-218); 13 (VIII-70); 14 (VIII-325); 16 (VII-119); 17 (IV-10); 18; 19 (IV-19); 20 (VII-368); 21 (II-23); 22 (II-113); 23 (V-17); 24 (IV-36); 25 (V-32.4); 26 (V-32.5); 27 (I-83); 28 (I-2); 29 (IV-206); 30 (I-85); 31 (IV-52); 32 (VIII-138); 34 (I-16); 36 (II-104); 37 (XII-195); 38 (V-103); 39 (VIII-239); 41 (VII-521); 42 (IV-4); 45 (VI-75); 46 (XI-50); 47 (I-68); 48 (X-161); 49 (IV-141); 50 (XI-266); 51 (II-2); 53 (II-110); 54 (VI-62); 55 (V-15); 56 (VIII-339); 57 (V-9); 59 (IV-107); 60 (IX-16); 61 (XII-266); 63 (IV-129); 64 (VII-512); 65 (VII-330); 66 (XII-11).

LA CHAUX-DE-FONDS (Switzerland), Musée des Beaux-Arts, Bonnard, Vuillard, [...] Vallotton, 26 January-24 Feb-

29 (X-161); 30 (X-236); 32 (XII-301); 33 (VI-41); 34 (VIII-21); 36 (VII-484); 37 (VII-259); 38 (VIII-163); 39

EDINBURGH (Great Britain), Royal Scottish Academy, May-August: 208 (IX-9).

LIÈGE (Belgium), Musée des Beaux-Arts, Salon de la Libération. Hommage à la Résistance liégeoise. La peinture française de David à Picasso. Art wallon contemporain, 1 June-15 July: 136 (XII-11).

LONDON, Lefevre Gallery, Delacroix to Dufy. French Paintings of the 19th and

20th Centuries, June-July: 56 (IV-51); 57 (VII-199).

LONDON, Tate Gallery, Acquisitions of the Contemporary Art Society, September-October: 85 (IX-161).

LONDON, Arthur Tooth & Sons, Recent Acquisitions Including an Important Constable Discovery, 22 October-16 November: 15 (IV-194); 21 (VIII-43).

MONTEVIDEO, Galeria E. Berro, Milo Beretta (1881-1935). Su Pintura. Su Collección, July: 24 (IV-162).

NANCY (France), Musée de Nancy, La Collection Henri Galilée, œuvres de maîtres contemporains, 9 November-10 December: 96 (VII-396).

PARIS, Galerie Charpentier, La Vie silencieuse, 22 February-15 May: 70bis (VIII-134).

PARIS, Galerie René Breteau, Pastels de notre Temps, March: 51 (XII-42).

PARIS, Galerie Charpentier, Cent chefsd'œuvre des peintres de l'École de Paris, 24 May-15 September:

96 (XI-120.3); 97 (XI-120.2); 98 (V-97.1 to V-97.4); 99 (IV-212).

PARIS, Musée National d'Art Moderne, Exposition de l'Unesco, 18 November-29 December: (VII-162).

STOCKHOLM, Nationalmuseum, Föreningen för nutida konst, fransk konst. 71 (VII-159); 72 (VII-353); 73 (VI-

TOLEDO (Ohio), Museum of Art, Spirit of Modern France. 59e. (VII-13).

ZURICH (Switzerland), Kunsthaus, Aus Museum und Bibliothek des Stadt Grenoble, July-August: 210 (X-39).

1946-1947

NEW YORK, Knoedler, American Aid to France, 26 December 1946-11 January 1947: 10 (VII-44).

AMSTERDAM (Netherlands), Stedelijk Museum, Toulouse-Lautrec: 245 (VI-72); 246 (VI-73).

ANTWERP (Belgium), Musée Royal des Beaux-Arts, Les Nouvelles Acquisitions 1944-1947, September: (IX-186).

BAD BUCHAU (Germany), Schloss, Gedächtnisausstellung P. Willibrord Verkade O.S.B, 10 May-29 June: (VII-298).

BASLE, see BERNE.

BASLE (Switzerland), Kunsthalle, Toulouse-Lautrec. 195 (VI-73).

BERNE, Kunstmuseum, Quelques œuvres des collections de la Ville de Paris. Art moderne, 29 March-14 April; Switzerland,

travelling exhibition: LA CHAUX-DE-FONDS, Musée des Beaux-Arts, 16-24 April; GENEVA, Musée Rath, 26 April-4 May; BASLE, Kunsthalle, 6-28 May: 110a (V-97.3); 110b (V-97.2; 110c (V-97.1); 111 (XI-116); 112 (XI-118); 113 (XI-117).

BRUSSELS, Palais des Beaux-Arts, Toulouse-Lautrec:

252 (VI-72); 253 (VI-73). BRUSSELS, Galerie Georges Giroux, Exposition de l'art vivant dans les collections privées belges, 2-19 June:

84 (VIII-239); 93 (VIII-339). CAMBRIDGE (Great Britain), Arts Council Gallery: 5 (VII-199).

CANNES (France), Hôtel Gray d'Albion, L'Art vivant et l'école de Paris: (X-39).

La CHAUX-DE-FONDS, see BERNE. GENEVA, see BERNE.

THE HAGUE, Gemeentemuseum, Fransche Kunst van Bonnard tot heden, 8 February-7 March: 127 (X-161).

LONDON, Lefevre Gallery, Bonnard and his French Contemporaries, June-July: 54 (VII-46).

LONDON, Arthur Tooth & Sons, Recent Acquisitions II, November-December: 16 (VII-164); 18 (VIII-136).

♦ MILAN (Italy), L'Annunciata Galleria d'arte, Vuillard, 22 February-7 March: (VII-36); (VII-516.2); (XI-183).

MUNICH (Germany), Haus der Kunst [?], Moderne französische Malerei: 162b (VIII-40).

NEW YORK, Bignou Gallery, A 20th Century Selection, 4-29 March: 14 (VII-293).

NEW YORK, Paul Rosenberg, XXth Century French Paintings, 21 April-10 May: 11 (XI-30).

PARIS, Musées Nationaux, Les Origines de l'art contemporain. La peinture française de Manet à Bonnard: 80 (X-37); 81 (VIII-288); 82 (VII-

PARIS, [location unknown], Cent aquarelles du XIXº siècle, March-April: (XII-373).

• Paris, Alfred Daber, Œuvres remarquables de Vuillard, 25 April-14 May: (I-6); (I-14); (I-15); (I-27); (IV-179); (VI-11); (IV-202); (VII-108); (VII-180); (VIII-69); (VII-304); (VII-315); (VII-354); (VII-367); (VII-419); (IX-145); (X-80); (X-86); (XI-158); (XI-161); (XII-33); (XII-288).

PARIS, Durand-Ruel, Quelques portraits d'artistes, 10-28 June:

25 (VII-442); 26 (VII-196); 27 (XI-

PARIS, Musée des Beaux-Arts de la Ville de Paris, Salon d'automne, 26 September-2 November:

1650 (1972); 1651 (IX-210).

PHILADELPHIA (Pennsylvania), Museum of Art, Masterpieces of Philadelphia Private Collections, 31 May-28 September: 101 (VII-100).

SOUTHAMPTON (Great Britain), Art Gallery: (V-75); (VII-495).

STOCKHOLM, A.-B.H. Bukowskis Konsthandel, Franska Landskap från Corot till våra dagar, November: 69 (XII-302); 70 (VIII-156).

SWITZERLAND, travelling exhibition, see BERNE.

VIENNA, Kunstgewerbemuseum, Meister der Modernen Französischen Malerei: 159 (X-126); 161 (XII-150).

ZURICH (Switzerland), Kunsthaus, Quelques œuvres des collections de la Ville de Paris. Art moderne, 9 June-31 August:

307a (V-97.3); 307b (V-97.2); 307c (V-97.1); 308 (XI-116); 309 (XI-118); 310 (XI-120.2).

1947-1948

GREAT BRITAIN, travelling exhibition, see LONDON.

LONDON, Arts Council of Great Britain, Selection of French Paintings from Mr Peto's Collection, Great Britain, travelling exhibition: CAMBRIDGE, Regional Exhibition Room, February 1948; SOUTHAMPTON, Art Gallery, March 1948; FALMOUTH, Polytechnic, March-April 1948:

25 (IV-194); 26 (XII-34); 27 (VI-105); 28 (VII-89).

PARIS, Galerie Charpentier, Beautés de la Provence, 17 December 1947-5 March 1948: 166 (VIII-16).

1948

BELGIUM-LUXEMBURG, travelling exhibition: see LIÈGE.

EDINBURGH (Great Britain), Royal Scottish Academy, Pierre Bonnard & Édouard Vuillard, 17 August-18 September:

56 (I-85); 57 (II-23); 58 (I-4); 59 (IV-4); 60 (IV-78); 61 (IV-170); 62 (IV-206); 63 (II-104); 64 (IV-143); 65 (VI-45); 66 (VII-25); 67 (IV-194); 68 (VI-99.1); 69 (VI-99.2); 70 (VII-46); 71 (VI-77); 72 (VII-36); 73 (VII-164); 74 (VII-91); 75 (VII-495); 76 (VII-173); 77 (VII-162); 78 (X-69); 79 (VII-122); 80 (VII-51); 81 (IX-161); 82 (VIII-98); 83 (VII-24); 84 (VII-442); 85 (VIII-126); 86 (VI-78); 87

(VI-42); 88 (VII-403); 89 (VII-492.5); 90 (X-199); 91 (VIII-138); 92 (VI-105): 93 (VII-235); 94 (VII-402); 95 (X-26); 96 (IX-226, 2nd state); 97 (IX-228): 98 (IX-221.6); 99 (IX-221.7); 100 (X-232); 101 (X-233); 102 (XI-31); 103 (X-181); 104 (XI-169); 105 (X-139): 106 (XII-218); 107 (X-161); 108 (X-160); 109 (XI-120.3); 110 (XI-120.2); 111 (XI-128); 112 (XII-86); 113 (XI-225); 114 (XI-266); 115 (XII-105); 117 (VIII-293); 118 (XII-135);119 (XII-66); 120 (XII-108); 121 (XII-146); 122 (XII-136); 123 (XII-20); 124 (XII-360); 126 (XII-213); 143-145 Lithographs.

GHENT, see LIÈGE.

LIÈGE (Belgium), Musée de Liège, Les Peintures de Denis, Vuillard, Bonnard du Musée national d'Art moderne de Paris, GHENT (Belgium), Museum voor Schone Kunsten; LUXEMBURG, Musée National d'Histoire et d'Art Moderne: 16 (I-85); 17 (I-1); 18 (II-123); 19 (II-124); 20a (V-39.3); 20b (V-39.4); 20c (V-39.5); 21 (VI-92); 22 (IV-136); 23 (VII-162); 24 (VIII-98); 25 (VII-403); 26 (VII-424); 27 (VIII-378); 28 (VII-492.5); 29 (VIII-258); 30 (VIII-263); 31 (VIII-419); 32 (IX-141); 33 (X-219); 34 (XI-266); 35 (XII-51); 36 (XII-201); 38 (VIII-191); 39 (X-111); not in cat. (XII-255).

LONDON, Institute of Contemporary Art, Forty Years of Modern Art. 98 (VII-235).

LONDON, Tate Gallery, Samuel Courtauld Memorial Exhibitions, May-June: 83 (IX-96).

◆ LONDON, Wildenstein, Édouard

Vuillard, June: 1 (I-1); 2 (I-36); 3 (II-23): 4 (IV-4); 5 (I-4); 6 (V-17); 7; 8 (IV-78); 9 (IV-170); 10 (IV-206); 11 (II-104); 12 (IV-143); 13 (VII-25); 14 (VI-99.1); 15 (VI-99.2); 16 (VI-77); 17 (VII-36); 18 (VII-91); 19 (VII-495); 20 (VII-173); 21 (VII-51); 22 (VII-122); 23 (IX-161); 24 (VII-24); 25 (VII-442); 26 (VIII-126); 27 (VI-78); 28 (VI-42); 29 (VII-493.5); 30 (IX-40); 31 (X-199); 32 (VIII-138); 33 (VIII-7); 34 (IX-228); 35 (IX-226, 2nd state); 36 (VII-402); 37 (X-26); 38 (IX-221.6); 39 (IX-221.7); 40 (X-232); 41 (X-233); 42 (XI-31); 43 (XI-50); 44 (X-181); 45 (XI-169); 46 (XI-85); 47 (XII-218); 48 (X-161); 49 (X-160); 50 (XI-120.3); 51 (XI-120.2); 52 (X-139); 53 (XI-128); 54 (XII-86); 55 (XI-225); 56 (XI-266); 57 (XII-105); 59 (VIII-293); 60 (XII-135); 61 (XII-66); 62 (XII-108); 63 (XII-146); 64 (XII-136); 65 (XII-20); 66 (XII-360).

LONDON, Wildenstein, French Portraits of the Nineteenth Century, Summer: 17 (IX-224).

LONDON, Hanover Gallery, Paintings by Vuillard and Bonhomme, 14 July-7 August: 1 (XII-192); 6 (V-75); 7 (VII-495); 9

(V-71); 15 (IX-181); 17 (IV-8). LONDON, Wildenstein, October-November, see YORK.

LUXEMBURG, see LIÈGE.

NANTES (France), Salon de Nantes, 28 April-28 May: (VIII-195).

◆ New York, Jacques Seligmann, É. Vuillard (1865-1940). His Dynamic Early Period, 5-27 November: 1 (II-71); 2 (III-44); 3 (III-25); 4 (IV-12); 5 (VII-39); 6 (IV-112); 7 (IV-171); 8 (IV-48); 9 (VI-43); 10 (V-102); 11 (VII-3); 12 (VII-38); 13 (IV-212); 14 (IV-105); 15 (VII-310); 16 (VII-179); 17 (VII-377).

PARIS, Bernheim-Jeune, La Femme, 1800-1930, April-June: 97 (IX-159.11).

PARIS, Bernheim-Jeune, La Douceur de vivre, 20 September-20 October: 42 (IX-159.6).

• PARIS, Galerie Charpentier, Vuillard, 8 October-5 December: 1 (I-83); 2 (I-3); 3 (II-23); 4 (I-97); 5 (IV-4); 6 (IV-160); 7 (I-4); 8 (IV-23); 8bis (IV-36); 9 (IV-27); 10 (V-17); 11 (II-129); 12 (IV-78); 13 (IV-170); 14 (V-15); 15 (IV-206); 16 (II-104); 17 (I-75); 18 (IV-143); 19 (IV-213); 20 (VII-25); 21 (IV-114); 22 (VI-67); 23 (VI-11); 24 (VI-62); 25 (III-52); 26 (VI-99.1); 27 (VII-284); 28 (VI-99.2); 29 (VI-77); 30 (X-125.3); 31 (X-125.2); 32 (II-110); 33 (VII-448); 34 (IV-102); 35 (IV-52); 36 (VII-178); 37 not exhibited; 38 (VII-111); 39 (VII-122); 40 (VII-51); 41 (VIII-31); 42 (XII-27); 42bis (VIII-390); 43 (VII-121); 43bis (VIII-373); 44 (VII-24); 45 (VII-99); 46 (VII-442); 47 (VII-345); 49 (XII-70); 50 (VII-469); 51 (VII-452); 52 (VIII-145); 53 (IX-197); 54 (VIII-381); 54bis (VIII-156); 55 (X-112); 56 (VIII-338); 57 (IX-236); 58 (VII-487); 59 (X-148); 60 (VII-514.7); 61 (VII-514.8); 62 (VIII-138); 63 (VII-363); 64 (IX-228); 65 (VII-402); 66 (X-26); 67 (IX-205); 68 (IX-221.6); 69 (IX-221.7); 69bis (VIII-7); 70 (IX-234); 70bis (IX-15); 71 (X-225); 71bis (X-187); 72 (X-232); 73 (X-233); 74 (IX-226, 2nd state); 75 (XI-31); 76 (X-181); 77 (XI-50); 78 (XI-169); 79 (X-139); 80 (XI-85); 81 (XI-259); 82 (X-161); 83 (X-160);

83bis (XII-95); 84 (XI-120.3); 84bis (XI-224); 85 (XI-120.2); 86 (X-139); 87 (XII-86); 88 (XI-225); 88bis (XII-266); 89 (XI-167); 89bis (XI-228); 90 (XI-269); 92 (XII-84); 93 (XII-63); 94 (XII-105); 95 (XII-55); 96 (VII-521); 97 (XII-116); 98 (XII-171); 99 (VII-524); 100 (XII-107); 102 (XII-425); 103 (XII-108); 104 (XII-136); 105 (XII-20); 106 (XII-360); 151bis (II-121); 152 (IX-182); 153 (VII-433); 155 (VIII-298); 156 (X-132); 157 (X-153); 159 (XI-178); 160 (XI-23); 162 (XII-430); 162bis (XII-101); 163 (XII-167); 165 (XII-308); 166 (XII-396); 167 (XII-351); 168 (XII-353); 169 (VIII-215); 170 (XII-433); 173 (XII-406); 174 (XII-399); 175 (XII-278); 178 (XII-381); 180 (XII-125); 181 (XII-254); not in cat. (I-10); (I-16); (I-59); (III-5); (IV-3); (IV-40); (IV-57); (V-47); (V-62); (VI-83); (VII-176); (VII-451); (VIII-269); (VIII-393); (VIII-395, 2nd state); (IX-222); (X-146); (XI-208.3); (XII-146).

STOCKHOLM, Nationalmuseum, Franska Samling. 101 (VIII-329).

◆ STOCKHOLM, Galerie d'Art Latin, Vuillard, Autumn: 1 (I-10); 2 (IV-23); 3 (V-15); 4 (IV-19); 5 (IV-114); 6 (IV-211); 7 (XI-91); 8 (VII-311); 10 (IX-102); 11 (VII-370); 12 (VII-542); 13 (X-236); 14 (VIII-16); 15 (XII-234); 16 (XII-221); 17 (XII-228); 18 (XII-306); 19 (XI-170); 20 (XII-212).

YORK (Great Britain), Art Gallery, The Kessler Collection, May; LONDON, Wildenstein, October-November: 31 (VII-429).

1948-1949

PARIS, Galerie Charpentier, Danse et Divertissements, 15 December 1948-15 March 1949: 229 (III-54); 230 (III-5); 231 (XI-190.2).

· BASLE (Switzerland), Kunsthalle, Édouard Vuillard (1868-1940), Charles Hug, 26 March-1 May: 1 (V-17); 2 (III-5); 3 (IV-90); 4 (V-9); 5 (VIII-3); 6 (VI-104); 7 (VIII-11); 8 (V-68); 9 (IV-170); 10 (IV-69); 11 (IV-78); 12 (V-15); 13 (IV-4); 14 (IV-19); 15 (V-99); 16 (II-104); 17 (V-81); 18 (VI-81); 19 (V-90); 20 (VII-81); 22 (VIII-9); 23 (VI-65); 24 (IV-131); 25 (VII-

(II-44); 31 (II-97); 33 (II-23); 34 (I-85); 35 (I-97); 37 (I-83); 39 (I-10); 40 (I-15); 41 (I-16); 74 (XII-83); 76 (XII-84); 165 (IX-234); 166 (IV-206); 167 (VI-41); 168 (VI-40); 169 (I-61); 170 (VIII-100); 171 (XII-288); 172 (VII-502); 173 (VIII-138); 174 (VII-256); 175 (VII-339); 176 (X-137); 177 (VII-103); 178 (VII-37); 179 (XI-85); 180 (VII-424); 181 (IV-211); 182 (V-105); 183 (VII-492.6); 184 (VII-452); 185 (X-126); 186 (XI-225); 187 (VII-477); 189 (IX-75); 190 (VIII-21); 191 (VII-84); 192 (VII-16); 193 (X-100); 194 (VII-181); 195 (XII-275); 196 (VI-87); 197 (VI-77); 198 (XII-200); 199 (VII-505bis); 200 (X-160); 201 (XI-195); 202 (XII-360); 203 (VII-311); 204 (VII-542); 205 (XI-165); 206 (XI-253); 207 (XI-256); 208 (IX-195); 209 (X-161); 210 (VIII-348); 211 (XII-146); 212 (VII-402); 213 (X-197); 214 (IX-166); 215 (XI-50); 216 (XII-129); 218 (X-148); 219 (VI-44); 220 (X-181); 221 (VI-108); 222 (XI-192); 223 (IX-222); 224 (XI-120.1); 225 (XI-120.3); 226 (XI-117); 227 (VIII-257); ·228 (XII-108); 229 (XI-266); 230 (VII-64); 231 (VIII-16); 232 (V-96.2); 233-236 (V-97.1 to V-97.4); 237 (XII-212); 238 (XI-120.4); 239 (VII-63); 240 (XI-169); 241 (IX-102); 243 (IV-110); 244 (II-121); 245 (II-85); 255 (VIII-351); 256 (VIII-167); 257 (VIII-301); 258 (IX-19).

24); 26 (V-54); 27 (VII-45-moitié

droite); 28 (VI-1); 29 (VI-32); 30

BOSTON (Massachusetts), Museum of Fine Arts, French Painters, Corot to Utrillo:

(IV-208); (IX-139).

EDINBURGH (Great Britain), Royal Scottish Academy (Arts Council of Great Britain), 23rd Annual Exhibition. 265 (VI-53).

HANOVER (Germany), Kestner-Gesellschaft, Französische Malerei im 19 Jahrhundert, 31 August-9 October: 63 (VIII-97); 64 (VIII-40).

HUNTINGDON (Great Britain), Hunts Music and Art Society, Paintings from the Collections of the Earl of Sandwich and Stanley W. Sykes: 22 (VII-199).

LONDON, Lefevre Gallery, Paintings by Dame Ethel Walker, Drawings by Augustus John, O.M., Selected Works by French XX Century Masters, November: 74 (VI-38): 75 (VIII-7).

Lyons (France), Musée des Beaux-Arts, Les Grands Courants de la peinture con-

temporaine de Manet à nos jours, June: 130 (IV-170); 131 (VI-92); 132 (X-

NEW YORK, Century Association, Trends of European Painting 1880-1930, February-March: 10 (VII-212).

NEW YORK, The Metropolitan Museum of Art, Four Collectors, 15 June-1 October:

(IV-12); (IV-17); (VII-498).

PARIS, Galerie Kléber, Gauguin et ses

106 (XII-63); 107 (X-181); 108 (IX-15); 112 (XII-360).

PARIS, Bernheim-Jeune, Les Magiciens de la peinture, 28 May-9 July: 66 (VII-295); 67 (VII-332).

PARIS, Galerie Charpentier, L'Enfance, 10 June-15 September: 212 (V-61); 213 (XII-161); 214 (VII-

PARIS, Bernheim-Jeune, July: (IX-159.1); (IX-159.2); (IX-159.6); (IX-159.7); (IX-159.9); (IX-159.10).

• PARIS, Galerie Beaux-Arts, Pastels de Vuillard, December [no cat.]: (VI-120); (VII-283); (VIII-220); (VIII-222); (VIII-298); (IX-60); (VIII-398); (VIII-410); (VIII-424); (VIII-426); (X-64); (X-178); (X-117); (X-118); (X-184); (XI-186); (XII-41); (XII-73); (XII-77); (XII-172); (XII-233); (XII-324); (XII-340); (XII-345); (XII-368); (XII-374); (XII-380).

PHILADELPHIA (Pennsylvania), Museum of Art:

(VII-100). PROVIDENCE (Rhode Island), Museum of Art, Rhode Island School of Design, Isms in Art since 1800, 3 February-9 March:

25 (IV-132).

RIO DE JANEIRO (Brazil), October: 32 (VII-403).

VIENNA, Institut Français, Französischer Meister um 1900 (Schule von Gauguin), October-November: 45 (III-36.1, III-36.2); 46 (II-124); 47

(I-2); 48 (X-161). WINTERTHUR (Switzerland), Kunst-

museum, Winterthurer Privatbesitz II. Werke des 20 Jahrhunderts, 28 August-20 November: 222 (IV-69); 223 (VII-259); 224 (V-

81); 225 (VII-37); 226 (VI-108); 227 (VIII-102); 228 (VII-484); 229 (VII-202); 230 (VII-256); 231 (VIII-163); 232 (IX-25); not in cat. (V-68).

1949-1950

PARIS, Orangerie des Tuileries, Eugène Carrière et le symbolisme, December 1949-January 1950: 262 (II-45); 263 (II-20).

PARIS, Maison de Couture Marcel Rochas, 'Moustache', Portraits d'hommes du XVI siècle à nos jours, 6 December 1949-7 January 1950:

62 (I-77); 63 (I-83); 64 (VI-75).

♦ BASLE (Switzerland), Bettie Thommen Gallery, Édouard Vuillard, pastels et huiles, 14 September-12 October:

◆ GENEVA (Switzerland), Galerie Motte, Édouard Vuillard, 4-30 May; ZURICH, Galerie Moos, 1-29 June: 1 (X-64); 2 (VIII-222); 3 (XII-345); 4 (XII-233); 5 (VI-120); 6 (X-178); 7 (I-24); 8 (VIII-398); 9 (XII-368); 11 (VIII-410); 12 [?]; 13 (XI-186); 14 (VII-283); 19 (VIII-426); 24 (VIII-298).

LILLE (France), Musée des Beaux-Arts, Un demi-siècle de peinture française, (VIII-74).

LIMA, Consejo Provincial, Manet a nuestros días, March; CARACAS, Museo de Bellas Artes; MONTEVIDEO, Teatro Solis, July:

20 (XI-116); 21 (XI-118); 22 (XII-74); 23 (VIII-178); 24 (VII-403). ◆ LONDON, Wildenstein, Pastels par

Édouard Vuillard, 1-18 March: 1 (X-64); 2 (XII-324); 3 (VIII-222); 4 (XII-345); 5 (XII-233); 6 (VI-120); 7 (X-178); 9 (XII-368); 10 (VIII-398); 12 (VIII-410); 13 (VIII-424); 14 (XI-186); 15 (VII-283); 20 (VIII-426).

LONDON, Marlborough Fine Art, French Masters of the XIXth and XXth Centuries. Second Series, August: 11 (II-38); 13 (III-45); 25 (X-59).

MONTREAL (Quebec), Musée des Beaux-Arts, So this is Paris: 46 (X-125.2); 47 (X-125.3).

NEW YORK, The Knoedler Galleries, A Collector's Exhibition. Impressionist and Post-Impressionist Masterpieces from the Collections of Members of the Advisory Committee of the Institute of Fine Arts, 6-25 February: 18 (VII-4); 19 (VII-3).

NEW YORK, Paul Rosenberg, 20th Century French Paintings, 13 November-2 December:

17 (VI-70); 18 (VII-315).

NORTHAMPTON (Great Britain), Smith College Museum of Art, Works of Art belonging to Alumnae, May-June: 36 (VII-293).

PARIS, Galerie Charpentier, Cent portraits de femmes du XV siècle à nos jours, 3 February-30 May: 98a (XI-258); 98b (XI-183).

PARIS, Étienne Bignou, La Peinture

française au Musée municipal d'Amsterdam, 21 April-12 May: 10 (IX-195).

PARIS, Galerie Charpentier, Autour de 1900, 14 June-5 October: 186 (VII-24); 187 (IV-4).

RICHMOND (Virginia), Virginia Museum of Fine Arts, Paintings by Impressionists and Post-Impressionists, 20 October-19 November: (VII-406).

SOLOTHURN (Switzerland), Museum der Stadt Solothurn, Hundert Jahre Malerei aus Solothurner Privatbesitz, 23 September-26 November: 203 (VII-502).

ZURICH, see GENEVA.

ZURICH (Switzerland), Kunsthaus, Europäische Kunst, 6 June-13 August: p. 31 (VII-379).

1950-1951

GREAT BRITAIN, travelling exhibition, see GLASGOW.

GLASGOW (Great Britain), Burrell Collection, French Paintings of the 19th Century from the Burrell Collection; Great Britain, travelling exhibition: 145 (X-133).

SAN FRANCISCO (California), California Palace of the Legion of Honor, The Arthur Sachs Collection:

ALBI (France), Musée Toulouse-Lautrec, Toulouse-Lautrec, ses amis et ses maîtres, 11 August-28 October:

336 (VI-77); 337 (II-104); 338 (V-17); 339 (XI-267); 340 (IX-174); pl. 1 (VI-

BERNE, Kunsthalle, Die Maler der Revue Blanche. Toulouse-Lautrec und die Nabis, 21 March-22 April:

159 (VI-62); 160 (IV-126); 161 (IV-78); 162 (II-124); 163 (II-23); 164 (II-104); 165 (VI-77); 166 (X-171); 167 (V-17); 168 (XII-360); 169 (VII-24); 170 (V-107); 171 (VI-32); 172 (IV-90); 176 (VII-484); 177 (V-97.1); 178 (V-97.2); 180 (VI-41); 181 (VI-44); 182 (V-99); 183 (IV-136); 184 (VII-259); 185 (VIII-3); 186 (VI-65); 187 (VI-40); not in cat. (IV-36).

BUENOS AIRES, Jacques Helft Gallery, L'École de Paris, September: 81 (VI-48).

CINCINNATI (Ohio), Art Museum, Paintings 1900-1925, 2 February-4 March:

EDINBURGH (Great Britain), United Nations, International Art Exhibition: (XII-218).

LONDON, Royal Academy of Arts, L'École de Paris 1900-1950, 13 January31 (VI-38); 45 (XI-198); 47 (XII-51); 49 (IX-195); 50 (XI-120.3).

LONDON, Arthur Tooth & Sons, Paris-London, 11 April-11 May: 15 (VII-97); 18 (IX-101).

LONDON, Lefevre Gallery, The School of Paris, July:

40 (X-192); 41 (IX-201).

LONDON, Arthur Tooth & Sons, Recent Acquisitions, 26 November-29 Decem-17 (VII-104).

NEW YORK, The Museum of Modern Art, New York Private Collections, 26 June-12 September: (IV-79); (VII-293).

NEW YORK, The Metropolitan Museum of Art, The Lewisohn Collection, 2 November-2 December: 97 (VII-374).

PARIS, Grand Palais, Bi-millénaire de la Ville de Paris: 48 (VIII-191).

PARIS, Max Kaganovitch, Œuvres choisies du XX siècle, 25 May-20 July: 53 (VI-44); 54 (IX-195); 55 (VII-122); 56 (VII-263).

PARIS, Musée National d'Art Moderne, Le Fauvisme, June-September: 19 (II-45).

PARIS, Galerie Charpentier, Plaisir de France, 14 June-25 September: 193 (X-148).

PITTSBURGH (Pennsylvania), Carnegie Institute, French Painting 1100-1900, 18 October-2 December: 126 (IV-211).

RENNES (France), Hôtel de Ville, Les Origines de l'art contemporain, 28 April-3 June: 59 (VI-92).

SANTA BARBARA (California), Museum of Art, Tenth Anniversary Exhibition, September: (VIII-28).

SCEAUX (France), Musée de l'Île-de-France, Château de Sceaux, Les Environs de Paris de Corot à nos jours,

112 (VII-88). STOCKHOLM, Svensk-Franska Konstgalleriet, Franske konst ur privata samlingar i Stockholm, March: 74 (VII-201).

1951-1952

GREAT BRITAIN, travelling exhibition, see LONDON.

LONDON, Arts Council of Great Britain, French Paintings. A Second Selection from Mr Peto's Collection, Great Britain, travelling exhibition: EXETER; WOLVER-HAMPTON; SUNDERLAND; CARLISLE; FASTROLIBNE.

29 (VI-105); 30 (VII-89); 31 (II-54); 32 (X-209).

PARIS, Galerie Charpentier, Natures mortes françaises du XVII^e siècle à nos jours, 18 December 1951-20 February 1952: 214 (I-4); 215 (VII-144.1); 216 (I-16); 217 (I-9).

1952

AMSTERDAM (Netherlands), Stedelijk Museum, Honderd Meesterwerken vit het Mationaal Museum voor Moderne Kunst to Parijs; BRUSSELS, Palais des Beaux-Arts [?]:

96 (II-123); 97 (V-39.3), (V-39.4), (V-39.5); 98 (VII-424); 99 (VIII-191); 100 (VII-391).

BRUSSELS, see AMSTERDAM.

DALLAS (Texas), Dallas Museum of Art, Some Businessmen Collect Contemporary Art, 6-27 April: 53 (IV-115).

HOUSTON (Texas), Shamrock Hotel, Masterpieces of Painting through Six Centuries lent by Wildenstein, 16-27 November:

72 (VIII-5); 73 (XI-95).

LAUSANNE (Switzerland), Musée Cantonal des Beaux-Arts, Rythmes et Couleurs, 20 June-15 September: not in cat. (VI-44).

LONDON, Arts Council of Great Britain, Paintings from Private Collections in Cambridge.

22 (VII-188). LONDON, Lefevre Gallery, Balthus and a Selection of French Paintings, January: not in cat. (VII-493.5).

LONDON, Lefevre Gallery, French Masters XIX & XX Century, June-July: 28 (VII-209).

LONDON, Matthiesen Gallery, French Paintings of the XIXth and XXth Centuries, 19 June-25 July: 39 (XI-242).

LONDON, Lefevre Gallery, French Masters XIX & XX Century, July-August: 24 (VII-209).

LONDON, Tate Gallery, XXth Century Masterpieces, 15 July-17 August: 94 (IV-132).

LONDON, Arthur Tooth & Sons, Recent Acquisitions VII, 18 November-29 December: 1 (VI-86); 16 (IV-4).

MINNEAPOLIS (Minnesota), The Minneapolis Institute of Arts, Great Portraits by Famous Painters, 13 November-21 December: 46 (I-97).

NEW YORK, see WASHINGTON D.C. ◆ New York, Cadby-Birch Gallery, Vuillard, 30 September-1 Novem-

3 (XII-192); 9 (VII-290); 10 (VII-65); 12 (VIII-105). May: 132 (VII-162).

PARIS, Musée des Arts Décoratifs, Cinquante ans de peinture française dans les collections particulières de Cézanne à Matisse, March-April: 190 (IV-78); 191 (VII-122); 192

(VII-232); 196 (X-187). PARIS, Galerie Charpentier, Cent por-

traits d'Hommes du XIV siècle à nos jours, 6 March-15 May: 100a (VII-401); 100b (VI-72).

PARIS, Musée National d'Art Moderne, L'Œuvre du XX siècle, peintures, sculptures, May-June: 111 (IV-132); 112 (VI-41); 113 (IX-

PARIS, Bernheim-Jeune, Peintres de por-

traits, 17 May-28 June: 65 (VII-393); 66 (VII-388). RENNES, see SAINT-BRIEUC.

RENNES (France), Hôtel de Ville, Le Fauvisme, 28 April-25 May: 7 (II-23).

SAINT-BRIEUC (France), Nouveau Musée, La Mer vue par les peintres de Jongkind à nos jours, 6-28 September; RENNES, Hôtel de Ville, 3-26 Octo-

65 (VIII-419).

WASHINGTON D.C., National Gallery of Art, French Paintings from the Molyneux Collection [...]; NEW YORK, The Museum of Modern Art, 24 June-7 September:

(IV-27); (IV-41); (V-62); (IV-150); (IV-160); (VII-187).

1952-1953 AKRON, see COLUMBUS.

COLUMBUS (Ohio), Museum of Art, Modern French Masters, 28 November-31 December 1952; AKRON (Ohio), Art Institute, 13 January-16 February 1953; WORCESTER (Massachusetts), Worcester Art Museum, 5 March-12 April 1953:

36 (IV-87). ROTTERDAM (Netherlands), Museum Boijmans van Beuningen, Maîtres français du Petit Palais. Musée de la Ville de Paris.

136 (XI-118); 137 (XI-120.3); 138 (XI-119); 139 (XI-117); 140 (XI-116); 141-144 (V-97.1 to V-97.4).

WORCESTER, see COLUMBUS.

BASLE (Switzerland), Galerie Beyeler, Tableaux français, 10 March-11 April: 25bis (VI-47).

BERNE, Kunsthalle, Europäische Kunst aus Berner Privatbesitz, 31 July-20 September:

142 (V-99); 143 (VIII-163).

BRUSSELS, Palais des Beaux-Arts, La Femme dans l'art français, March-

DALLAS (Texas), Dallas Museum of Art,

69 Paintings from the Collection of Mrs Albert D. Lasker, 6-29 March: 69 (VII-58).

GHENT (Belgium), Museum voor Schone Kunsten, La Peinture dans les collections gantoises, 28 March-31 May: 179 (XII-255).

LONDON, Lefevre Gallery, Selected French Paintings XIX & XX Centuries, June-July: 16 (VI-17); 17 (VII-493.5); 18 (VIII-

138). LONDON, O'Hana Gallery, Coronation Exhibition, 10 June-31 July:

49 (II-2). LONDON, Marlborough Fine Art, Paintings and Drawings by European Masters,

November-December: 30 (IV-38); 31 (VIII-136).

NEWARK (New Jersey), Museum, Flower Paintings by European Masters of the 19th and 20th Centuries, May: (VII-268).

NEW YORK, Paul Rosenberg, Twentieth Century French Paintings, 5-31 January: 17 (IV-101); 18 (VI-70).

NEW YORK, The Museum of Modern Art, Forty Paintings from the Edward G. Robinson Collection, 4 March-12 April; WASHINGTON D.C., National Gallery of Art, 10 May-24 June:

38 (I-5); 39 (VII-140, 2nd state); 40 (XII-160).

NEW YORK, Paul Rosenberg, Collector's Choice. Masterpieces of French Art from New York Private Collections, 17 March-18 April:

6 (VII-293). NEW YORK, Knoedler, Tableaux et dessins de la Smith College Collection, 30 March-11 April: 31 (IV-132).

NEW YORK, Fine Arts Associates, French Art around 1900 From van Gogh to Matisse, 26 October-21 November: (VII-369).

NEW YORK, Wildenstein, Seurat and his Friends, 18 November-26 December: 110 (II-7).

PARIS, Musée National d'Art Moderne, De Bonnard à Picasso. Cinquante ans de peinture française: p. 12 (II-124).

PARIS, Petit Palais, Un siècle d'art français, 1850-1950:

505 (V-97.3); 506 (V-97.4); 507 (V-97.2); 508 (V-97.1); 509 (XI-118); 510 (XI-119); 511 (XI-116); 512 (XI-117); 513 (XI-120.3); 514 (XI-120.4); 515 (XI-120.1); 516 (XI-120.2); 517-524 Monotypes.

• PARIS, Hector Brame, Vuillard. Hommage à Madame Vuillard, 23 January-14 February: 1 (IX-15); 2 (VII-176); 3 (VII-

122); 4 (VII-151); 5 (X-161); 6

(IX-41); 7 (VII-20); 8 (VII-171); 10 (IX-22); 15 (VII-55); 16 (VII-158); 17 (VII-162); 18 (XI-17); 19 (VII-52); 22 (X-148); 23 (VII-25); 24 (IX-35); not in cat. (IV-113); (VII-22).

PARIS, Musée du Louvre, Collection Carle Dreyfus léguée aux Musées nationaux et au Musée des arts décoratifs, April-May: 315 (VI-104); 316 (VII-90); 317 (VII-493.9).

PARIS, Orangerie des Tuileries, Donation D. David-Weill, 6 May-7 June: 454 (X-6).

• PARIS, Bernheim-Jeune, Vuillard, exhibition for the benefit of the Orphelinat des Arts, 15 May-30

1 (VII-332); 2 (VII-388); 3 (X-56); 4 (IX-159.7); 5 (XII-258); 6 (VII-419); 7 (X-157); 8 (IX-182); 9 (X-204); 10 (X-187); 11 (VII-119); 12 (X-181); 13 (XI-224); 15 (X-161); 16 (VII-393); 17 (IX-204); 19 (XI-197); 20 (VII-391); 21 (VII-322); 22 (VII-337); 23 (VIII-213); 24 (X-233); 25 (VII-340); 26 (XI-232); 27 (I-83); 28 (IV-119); 29 (VIII-145); 30 (VIII-181); 31 (X-207); 32 (II-135); 33 (VII-401); 34 (VII-452); 35 (VII-451); 37 (XI-114); 38 (X-132); 39 (XI-225); 40 (X-155); 41 (XI-188); 42 (II-111); 44 (IX-89); 45 (VII-247); 46 (VII-180); 47 (IX-102); 48 (VIII-133); 49 (XII-266); 50 (VII-265); 51 (XII-273); 53 (XI-34); 54 (VIII-23); 55 (IX-159.2); 56 (VII-117); 57 (VIII-332, 2nd state); 58 (VIII-393); 59 (XII-355); 60 (XII-360); 61 (VIII-168); 62 (XII-171); 63 (V-2); 64 (VII-156); 65 (X-139); 66 (I-4); 67 (I-39); 68 (XII-63); 69 (X-

PARIS, Galerie Charpentier, Figures nues d'école française depuis les maîtres de Fontainebleau, 28 May-30 September:

204 (VII-222); 205 (IX-85). PARIS, Grand Palais, Salon d'automne. Exposition de son cinquantenaire, 30 October-4 December:

(VII-162). VANCOUVER (British Columbia), Art Gallery, The French Impressionists including Works by Some Earlier Artist who Influenced the Movement, 24 March-19 April:

94 (VII-542); 95 (VII-53, 2nd state).

WASHINGTON D.C., see NEW YORK.

1953-1954

BIEL (Switzerland), Meisterwerke des XIX und XX Jahrhunderts. 37 (X-197).

PARIS, Musée National d'Art Moderne, De Corot à nos jours au musée du Havre, December 1953-January 1954: 118 (X-128).

Paris, Galerie Charpentier, *Célébrités françaises*, 16 December 1953-March 1954:

192 (II-23); 193 (XI-225).

1954

AMSTERDAM (Netherlands), Stedelijk Museum, 9 Jaar Stedelijk Museum Amsterdam 1945-1954: 11 (IX-195).

BOSTON (Massachusetts), Institute of Contemporary Art, Forty-four Major Works in the Smith College Collection, 9 January-9 February: 27 (IV-132).

◆ CLEVELAND (Ohio), The Cleveland Museum of Art, Édouard Vuillard, 26 January-14 March; NEW YORK, The Museum of Modern Art, 7 April-6 June:

p. 100 (I-2); (I-16); (I-76); (I-97); (I-58); (I-59); (I-100); (II-104); (II-123, New York); (IV-3); (IV-12); (V-17);

p. 101 (II-2); (II-24, New York); (II-25); (II-28); (II-44); (III-5, New York); (II-27); (IV-4); (IV-20); (IV-24); (IV-26); (IV-63); (IV-78); (V-34); (V-20); (IV-90); (IV-101); (IV-112); (IV-116); (IV-132); (IV-147); (V-37); (V-39.6); (V-39.9); (V-54); (III-52); (IV-208); (VI-11); (VI-105); (V-100); (V-102); (VII-13); (VII-39); (VII-293); (VII-

430); p. 102 (IV-79); (IV-177); (IV-212); (VI-12); (IV-218); (VI-34); (VI-70); (VI-38); (VI-53); (VI-62); (VI-74); (VI-83); (VI-92); (VI-99.1); (VI-99.2); (VI-111), New York); (VI-116); (V-98); (IV-127); (VII-4, New York); (VII-21); (VII-24); (VII-35); (VII-100, New York); (VII-108); (VII-122); (VII-123); (VII-126); (VII-138); (VII-176); (VII-56); (VII-183); (VIII-5); (VIII-28); (VIII-31); (VII-344); p. 103 (VII-155); (VII-200); (VIII-7); (VIII-69); (VIII-71); (VIII-98); (VII-315); (VII-406); (VIII-142); (VIII-146); (VII-453); (VII-498); (VII-507); (VII-510); (VII-542); (VIII-296); (VIII-393); (IX-166); (IX-201); (IX-221.1, New York); (IX-221.2, New York); (IX-226, 2nd state); (IX-234); (X-40) (X-148); (X-163); (XI-161); (X-102, New York); (X-232); (XI-250); (XI-50); (XI-118); (XI-119); p. 104 (XI-36); (XII-51); (XII-84);

DETROIT (Michigan), Institute of Arts, The Two Sides of the Medal. French Paintings from Gérôme to Gauguin:

(XII-129); (XII-159).

134 (V-39.6); 135 (VII-13); 136 (VI-12).

Düsseldorf (Germany), Kunsthalle, Meisterwerke aus dem Museu de arte in São Paulo, 29 August-October: 86 (IV-3); 87 (IX-224); 88 (XI-184).

EDINBURGH (Great Britain), National Gallery of Scotland, *Mr and Mrs Alexander Maitland's Collection of French Paintings*, until 15 August: (VII-164).

GENEVA (Switzerland), Musée Roth, *Trésors des collections romandes (écoles étrangères)*, 26 June-3 October: 133 (X-225); 135 (VII-174); 138 (VII-

LONDON, Tate Gallery, *The Pleydell-Bouverie Collection of Impressionist and other Paintings*, 26 January-25 April: 38 (VII-46).

LONDON, Lefevre Gallery, French Paintings XIX & XX Century, February: 25 (IV-135).

LONDON, Marlborough Fine Art, Roussel, Bonnard, Vuillard, 5 May-12 June: 60 (I-75); 61 (I-10); 62 (IV-170); 63 (II-121); 64 (VII-285); 66 (VIII-240); 67 (VIII-60); 68 (IX-17); 69 (VIII-136); 70 (IX-184); 71 (IX-102); 72 (VI-90); 75 (X-161); 76 (XII-86); 79 (XII-105); 80 (XII-63) 81 (X-189); 82 (XII-360).

LONDON, Wildenstein, *Paris in the Nineties*, 12 May-23 June:

108 (VII-119); 109 (II-7); 110 (III-47); 111 (IV-36); 112 (VII-52); 113 (II-8); 114 (II-79); 115 (II-106); 116 (II-113); 117 (IV-125); 118 (X-122), (X-123), (X-124); 119 (IV-143); 120 (IV-6); 121 (VI-66); 122 (III-1).

LONDON, Tate Gallery, *Masterpieces* from the São Paulo Museum of Art, 19 June-15 August:

66 (IV-3); 67 (IX-224); 68 (XI-184). LONDON, Lefevre Gallery, A Group of French Paintings of the XIX and XX Centuries, November:

LONDON, Arthur Tooth & Sons, *Recent Acquisitions IX*, 15 November-18 December:

1 (IV-30); 23 (V-45).

NEW YORK, see CLEVELAND.

NEW YORK, Wildenstein, *Magic of Flowers in Painting*, 13 April-15 May: 81 (VII-497); 82 (IX-133); 83 (VII-267).

New York, Cadby-Birch Gallery, May: (XI-85).

Paris, Galerie Charpentier, *Le Pain et le Vin*, 9 April-15 June: 171 (IV-65); 172 (I-22).

PARIS, Alfred Daber, Pour mon plaisir. Tableaux, aquarelles, dessins d'Ingres à Vuillard, 6-29 May: 23 (VII-156); 24 (XI-139); 25 (I-18); 26 (X-86); 27 (X-80); 28 (VII-222); 29 (XII-161).

Paris, Bernheim-Jeune, *Le Nu à travers les âges*, 14 May-June: 59 (II-111); 60 (VII-247).

PARIS, Galerie Charpentier, *Plaisirs de la campagne*, 24 June-5 October: 181 (VI-78); 182 (XII-307).

PITTSBURGH (Pennsylvania), Carnegie Institute, *Pictures of Everyday Life. Genre Painting in Europe, 1500-1900*, 14 October-12 December: 85 (IV-132).

ROTTERDAM (Netherlands), Museum Boijmans van Beuningen, *Vier eeuwen stilleven in Frankrijk*, 10 July-20 September:

123 (I-10); 124 (X-139); 125 (X-161). SAN FRANCISCO (California), California Palace of the Legion of Honor, 67 Paintings from the Collection of Mrs Albert D. Lasker, 17 March-4 April: 67 (VII-58).

STOCKHOLM, Liljevalchs Konsthall, *Cézanne till Picasso. Fransk konst i sven-sk ägo*, September:

393 (VII-159); 394 (VII-353); 395 (VII-201); 396 (VI-123); 396a (IV-50).

VEVEY (Switzerland), Musée Jenisch, Paris 1900, 17 July-26 September: 189 (VII-119); 190 (II-7); 191 (III-47); 192 (IV-36); 193 (VII-52); 194 (II-8); 195 (II-79); 196 (II-106); 197 (II-113); 198 (IV-125); 199 (VI-66); 200 (IV-143); 201 (XII-86); 202 (VIII-413, 2nd state); 203 (VIII-60); 204 (I-75); 205 (II-121); 206 (IX-17); 208 (X-161); 209 (XII-63); 210 (XII-360); 212 (III-64); 213 (IV-11); 214 (VIII-5); 214bis (VIII-417); 216 (X-122), (X-123), (X-124); 217 (III-1). ZURICH (Switzerland), Kunsthaus, Mod-

ern French Paintings: (VI-52).

1954-1955

BASLE (Switzerland), Galerie Beyeler, Werktags, 1 December 1954-10 January 1955: 52 (VIII-123).

MILAN (Italy), Palazzo Reale, *Dipinti del Museo d'Arte di San Paolo del Brasile*, November 1954-February 1955: 90 (IV-3); 91 (IX-224); 92 (XI-184).

1955

AMSTERDAM (Netherlands), E.J. van Wisselingh, *Maîtres français XIX et XX* siècles*, 10 October-12 November: 35 (V-16); 36 (X-194); 37 (IX-233). BUFFALO (New York), Albright-Knox Art Gallery, *Fifty Paintings from Eight full Years*, 14 May-12 June: (VII-510). CHICAGO (Illinois), The Art Institute of

Chicago, *Great French Paintings*, 20 January-20 February: 38 (VII-4).

KOBLENZ (Germany), Mittelrhein-Museum, 6-30 May: (VIII-191).

HARTFORD (Connecticut), Wadsworth Atheneum, *Twentieth Century Painting* from Three Cities. 53 (XII-33).

◆ LAUSANNE (Switzerland), Galerie Paul Vallotton, *Vuillard*, Summer: (IV-215); (VII-181); (X-73); (X-156).

LONDON, Marlborough Fine Art, *Twentieth Century Masters*, February-April: 69 (III-50); 70 (IX-102).

LONDON, Hanover Gallery, French Paintings, 26 April-28 May: 19 (VIII-143).

LONDON, Marlborough Fine Art, XIXth and XXth Century French Masters, November-December: 80 (V-93); 81 (VII-325).

LONDON, Arthur Tooth & Sons, *Recent Acquisitions X*, 14 November-17 December: 23 (XI-97).

MARSEILLES (France), Musée Cantini, Premières étapes de la peinture moderne, March-May:

9 (IX-141); 10 (XI-119); 11 (VII-51). NEW YORK, The Museum of Modern Art, Exposition pour le 25° anniversaire, *Paintings from Private Collections*, 31 May-5 September: p. 21 (III-5); (IV-79); (IV-116); (V-37);

(VI-74).

PARIS, Orangerie des Tuileries, *Impressionnistes de la Collection Courtauld de Londres*:

69 (IX-96).

Paris, Galerie Beaux-Arts, 1850-1950 Tableaux de collections parisiennes, 22 April-31 May: 131 (X-161); 132 (VII-401); 133 (IV-

◆ Paris, Musée National d'Art Moderne, Bonnard, Vuillard et les Nabis (1888-1903), 8 June-2 October:
20 (II-25); 21 (II-19); 22 (VI-104);

20 (II-25); 21 (II-19); 22 (VI-104); 35 (IV-213); 36 (VI-11); 37 (VI-30); 38 (VI-72); 39 (VI-73); 40 (VIII-3); 41 (VII-121); 42 (VI-41); 182 (II-45); 183 (II-135); 184 (II-53); 185 (III-47); 186 (II-7); 187 (II-79); 188 (IV-77); 189 (II-106); 190 (IV-114); 191 (IV-90); 192 (V-107); 193 (V-54); 194 (IV-126); 195 (IV-195); 196 (VI-44); 197 (VIII-11); 198 (VII-259); 199 (VII-119); 200 (VI-40); 201 (VII-128); 202 (VII-484); 203 (VII-298); 216 (V-39.3); 217 (V-39.4); 218 (V-39.5); 219 (V-39.8); 220

(V-95); 221 (VII-64); 296 (III-36.1), (III-36.2); 297 (III-1).

PARIS, Galerie Romanet, *Réalité et poésie* ou la joie de peindre, July: (VII-41).

SAINT-ÉTIENNE (France), Musée d'Art et d'Industrie, *Natures mortes de Géricault à nos jours*.
33 (I-22); 34 (XII-278).

WINTERTHUR (Switzerland), Kunstmuseum, *Europäische Meister 1790-1910*, 12 June-24 July: 207 (VI-39); 209 (X-148); 210 (VII-

371); 211 (VII-214). WINTERTHUR (Switzerland), Kunst-

WINTERTHUR (Switzerland), Kunstmuseum, *Die Privatsammlung Oskar Reinhart*, 21 August-20 November: 137 (VII-47).

1955-1956

PARIS, Galerie Charpentier, *Un siècle de chemin de fer et d'art*, 15 December 1955-4 March 1956: 99 (V-115).

1956

BASLE (Switzerland), Kunstmuseum, Sammlung Richard Doetsch-Benziger. Malerei, Zeichnung und Plastik des 19 und 20 Jahrunderts, 9 June-8 July: 20 (VII-84).

BASLE (Switzerland), Galerie Beyeler, Maîtres de l'Art moderne. Delacroix, Courbet, [...] Vuillard, August-October: 14 (V-79); 15 (VII-365).

BERLIN, Akademie der Künste, 120 Meisterwerke des Musées d'Art Moderne, 19 August-2 October:

(VI-92); (VI-104); (VII-162); 131 (VII-492.5).

BESANÇON (France), Palais Granvelle, Cent-vingt chefs-d'œuvre du Musée national d'Art moderne, 6 September-7 October:

45 (VII-424); 46 (II-124).

BRUSSELS, Musées Royaux d'Art et d'Histoire, *Principales acquisitions récentes (1946-1956)*, October: (V-39.8).

CARACAS, Museo de Bellas Artes, *Obras Clásicas de la pintura europea*, January: 43 (III-67).

CARACAS, Museo de Bellas Artes, Segunda Exposición de Obras Clásicas de la Pintura Europea de la Galería Wildenstein, December: 38 (X-90).

CAVAILLON (France), 3 November-1 December: (VII-403).

CHICAGO, see PHILADELPHIA. CINCINNATI, see MILWAUKEE.

DENVER (Colorado), Art Museum, *The Turn of the Century*, 1 October-18 November: 50 (XI-95); 51 (VI-70).

DIJON, see PARIS.

Düsseldorfer (Germany), Kunsthalle, Düsseldorfer Kaufleute Sammeln Moderne Kunst, 25 May-15 July: 20 (VI-97).

France, travelling exhibition, see Paris. Frankfurt (Germany), Städelsches Kunstinstitut, Ausgewählte Werke aus dem Musée d'Art Moderne, Paris, 20 October-25 November; Luxemburg: 93 (VI-92); 94 (VII-162); 95 (VI-104); 96 (VII-492.5).

LIMOGES (France), Musée Municipal de l'Évêché, *De l'impressionnisme à nos jours*:

36 (VI-104).

LONDON, Lefevre Gallery, XIX and XX Century French Paintings, May-June: 22 (IX-41); 23 (X-207); 24 (II-8).

LONDON, Roland, Browse & Delbanco, French Pictures of the 19th & 20th Century, June:

36 (IV-66); 37 (VIII-283). LONDON, Lefevre Gallery, XIX and XX Century French Paintings, September-October:

14 (III-57). LONDON, Marlborough Fine Art, XIXth & XXth Century French Masters, October-November: 50 (XII-244).

LONDON, Gimpel Gallery, *Collector's Choice VII*, November: (III-58); (IV-184); (IX-188).

LONDON, Arthur Tooth & Sons, *Recent Acquisitions XI*, 13 November-15 December: 14 (II-33).

LUXEMBURG, see FRANKFURT.

MILWAUKEE (Wisconsin), Art Institute, Still Life since 1470, 6 September-3 October; CINCINNATI (Ohio), Art Museum, 10 October-6 November: 58 (VIII-45).

MINNEAPOLIS (Minnesota), The Minneapolis Institute of Arts: (VI-12); (XII-84).

Moscow (Russia), Pushkin Museum, Art français du XII^e au XX^e siècle. p. 15 (VI-55); (VIII-292).

MOUTIER (Switzerland), École secondaire, *Peintres français et suisses du XX siècle*.

70 (X-197).

NEUCHÂTEL (Switzerland), Musée d'Art et d'Histoire, *Collections neuchâteloises*, Spring: 186 (VIII-9); 187 (IX-75); 188 (VI-

New Haven (Connecticut), Yale University Art Gallery, *Pictures Collected by Yale Alumni*, 8 May-18 June: 126 (IV-202).

87); 189 (IV-88); 190 (II-97).

NEW YORK, Nordness Gallery, *Artists at Work*, 1-20 May: (VIII-31).

NEW YORK, David Findlay Galleries, French Paintings of the XIXth and XXth Centuries, 15 November-15 December: 34 (IV-19).

NICE (France), Musée des Ponchettes, L'Art contemporain, Summer: 57 (VII-525).

PARIS, Cinquante chefs-d'œuvre du Musée national d'Art moderne, France, travelling exhibition: VALENCIENNES, DIJON, STRASBOURG, RHEIMS: 5 (VII-424); 6 (II-124).

◆ PARIS, Huguette Berès, Vuillard le lithographe, 20 April-15 May: 31 (VI-57); 36 (VI-118); 42 (VI-119); 59 (VI-120); 69 (VII-27); 71 (VI-122); 74 (VII-288); 75 (VII-29); 78 (III-59); 87 (II-73); 90 (IV-128); 91 (III-32); 94 (V-30); 96 (VI-121); 97 (IV-28); 102 (II-39); 103 (VIII-310); not in cat. (IV-165); (IV-179).

PARIS, Bernheim-Jeune, *Bonnard-Vuillard*, 10-28 July.

PHILADELPHIA (Pennsylvania), Pennsylvania Museum of Art; CHICAGO (Illinois), The Art Institute of Chicago: 247 (VI-73).

RHEIMS, see PARIS;

ROME, Palazzo delle Esposizioni, *Un Secolo di ferrovia e d'arte*, March-April: p. 34 (V-115).

SAINT-ÉTIENNE (France), Musée d'Art et d'Industrie, 1-20 July: (VI-92).

STRASBOURG, see PARIS. VALENCIENNES, see PARIS.

1956-1957

Los Angeles (California), County Museum of Art, *The Gladys Lloyd Robinson and Edward G. Robinson Collection*, 11 September-11 November 1956; SAN FRANCISCO (California), California Palace of the Legion of Honor, November 1956-January 1957: 70 (I-5); 71 (VII-140, 2nd state); 72 (VIII-372).

PORTLAND (Oregon), Art Museum, Paintings from the Collection of Walter P. Chrysler, Jr., 2 March-April 1956; United States, travelling exhibition: SEATTLE (Washington), Art Museum; SAN FRAN-CISCO (California), California Palace of the Legion of Honor; Los ANGELES (California), County Museum of Art; MINNEAPOLIS (Minnesota), The Minneapolis Institute of Arts; SAINT LOUIS (Missouri), The Saint Louis Art Museum; KANSAS CITY (Missouri), William Rockhill Nelson Gallery of Art; DETROIT (Michigan), Institute of Arts; BOSTON (Massachusetts), Museum of Fine Arts, until April 1957: p. 51 (VII-63).

SAN FRANCISCO, see LOS ANGELES.

1957

AMSTERDAM (Netherlands), Stedelijk Museum, *Europa 1907*, 6 July-30 September:

120 (VII-238); 121 (VII-226); 122 (VII-393).

BASLE (Switzerland), Kunsthalle, *Basler*

Privatbesitz, 4 July-29 September: 256 (VIII-177); 257 (VII-103); 258 (VII-11).

BASLE (Switzerland), Galerie Beyeler, Maîtres de l'Art moderne, October-November:

26 (VIII-268).

BOSTON (Massachusetts), Museum of Fine Arts, European Masters of our Time, 10 October-17 November: 4 (VIII-31); not in cat. (VI-34).

BRUSSELS, Palais des Beaux-Arts, *Le Mouvement symboliste*, 31 January-3 March:

848 (VI-9).

CAMBRIDGE, see NEW YORK.

CARACAS, Fondación Eugenio Mendoza, *Cien años de pintura moderna* 1840-1940, 3-19 May: 25 (III-67).

CARDIFF (Great Britain), National Museum of Wales, Gueddfa Genedlaethol Cymru [Paintings from the National Museum of Modern Art, Paris], 9 March-4 April:

78 (II-124); 79 (IV-16); 80 (VI-104); 81 (VII-162). HARTFORD (Connecticut)), Wadsworth Atheneum, *Connecticut Collects*, 4 Oc-

tober-3 November: 34 (IV-101). LIMA, Gesinus, *Grandes Maestros Euro*peas, 17 July-22 August:

24 (VIII-160). LONDON, Lefevre Gallery, *XIX and XX Century French Paintings*, March-April: 21 (VIII-233).

LONDON, R.B.A. Galleries, *Paintings* from the Musée d'Art Moderne, Paris, 13 April-18 May:

20 (II-124); 21 (IV-16); 22 (VII-162); 23 (VI-104); 24 (VII-424); 25 (VII-402); 26 (XII-129).

LONDON, Marlborough Fine Art, XIX and XX Century European Masters, June-July: 67 (XI-183).

LONDON, O'Hana Gallery, *Modern French Masters 1850-1950*, 20 June-15 September: 53 (IX-184); 54 (IV-53); not in cat.

(XII-102). LONDON, Arthur Tooth & Sons, *Corot to Picasso*, 30 July-7 September: 15 (V-45).

LONDON, Lefevre Gallery, XIX and XX Century French Paintings, 3 October-9 November: 22 (VIII-293); 23 (VII-289).

LONDON, Arthur Tooth & Sons, Recent Acquisitions XII, 14 November-14 December: 5 (II-128).

MARSEILLES (France), Musée Cantini, 50 chefs-d'œuvre contemporains de Bonnard à Nicolas de Staël, 15 June-25 July: 59 (II-124).

NEW YORK, World House Galleries, The Struggle for New Form, 22 January-23 February: 91 (IV-80).

NEW YORK, Paul Rosenberg, 19th and 20th Century French Paintings 'Masterpieces Recalled', 6 February-2 March: 34 (VII-377).

NEW YORK, The Metropolitan Museum of Art, Paintings from the São Paulo Museum, 21 March-5 May: 66 (IV-3); 67 (IX-224).

NEW YORK, Knoedler, Collected by Louise and Joseph Pulitzer, Jr., Modern Painting, Drawing, & Sculpture, 9 April-4 May; CAMBRIDGE (Massachusetts), Fogg Art Museum, Harvard University, 16 May-15 September: 71 (VIII-246); 72 (X-61).

NEW YORK, David Findlay Galleries, XIXth and XXth Century French Masters, November:

36 (VII-269): 37 (IV-120).

NEW YORK, Silberman Galleries, Paintings, December: 22 (X-212).

Paris, Orangerie des Tuileries, La Collection Lehman de New York. 83 (VII-44).

PARIS, Musée National d'Art Moderne, Depuis Bonnard, from 23 March: 190 (VII-307); 191 (XII-143); 192 (VII-487).

PARIS, Galerie Charpentier, Cent chefsd'œuvre de l'art français, 1750-1950, 3 May-5 October:

110 (VIII-238); 111 (XII-69).

PARIS, Huguette Berès, Bonnard, Roussel, Vuillard, 7-30 May:

59 (I-10); 60 (I-83); 61 (I-26); 63 (IV-15); 64 (IV-213); 65 (II-100); 66 (II-129); 68 (IV-50); 69 (IV-57); 70 (V-49); 71 (VI-24); 72 (II-128); 73 (VII-55); 74 (II-117); 75 (VII-240); 76 (XII-278); 78 (VII-434); 79 (VII-452); 80 (VII-444); 81 (XI-161); 83 (XII-132); not in cat. (IV-114); (VII-451).

PARIS, Alfred Daber, Plaisir de la peinture, 21 May-15 June:

35 (VII-273); 36 (VII-180).

PARIS, Huguette Berès, Le Musée de Bagnols-sur-Cèze, choix de peintures, June-July:

52 (VIII-75).

PARIS, Palais Galliera, Fastes et décors de la vie parisienne de 1909 à 1929, June-August: 212 (XII-106).

RECKLINGHAUSEN (Germany), Städtische Kunsthalle, Ruhrfestspiele. Verkannte Kunst, 16 June-31 July: 183 (VII-484).

Tours (France), Musée des Beaux-Arts, Artistes du XX siècle, 18 July-15 Septem-51 (VI-104).

ZURICH (Switzerland), Kunsthaus, Sammlung Raguar Moltzau, Oslo, 9 February-31 March: 120 (V-79).

BOSTON (Massachusetts), Institute of Contempary Art, Paintings from the Musée National d'Art Moderne, United States, travelling exhibition, 28 October 1957-15 April 1958: COLUMBUS (Ohio), Museum of Art;

PITTSBURGH (Pennsylvania), Carnegie Institute; MINNEAPOLIS (Minnesota), Walker Art Center: 1 (VII-391).

NEW YORK, Knoedler Galleries, Paintings and Sculpture from the Niarchos Collection, 3 December 1957-10 January 1958; OTTAWA, National Gallery of Canada, February 1958: 65 (I-5).

OTTAWA, see NEW YORK.

UNITED STATES, travelling exhibition, see BOSTON.

1958

AMSTERDAM (Netherlands), E.J. van Wisselingh, Maîtres français XIX et XX' siècles, June-August: 42 (IX-233); 43 (VII-490).

BATH, see NOTTINGHAM.

BERLIN, Nationalgalerie, Französische Malerei von Manet bis Matisse aus der Sammlung Bührle, October:

62 (VI-39); 63 (III-50); 64 (IV-38). BRUSSELS, Palais des Beaux-Arts, Exposition universelle et internationale. 17 April-21 July: 339 (VI-44).

LAREN (Netherlands), Singer Museum, Kunstbezit Rondom Laren: 248 (VIII-22).

LONDON, Lefevre Gallery, Paintings by XX Century French Masters, March: 17 (VII-179); 18 (IX-4).

LONDON, Arthur Tooth & Sons, Paris-London. A Collection of Pictures many recently Acquired in France, 9-26 April: 23 (VII-323).

LONDON, Tate Gallery, The Niarchos Collection, 23 May-29 June: 67 (I-5).

LONDON, O'Hana Gallery, Modern French Masters 1850-1950, 19 June-30 September: 82 (VIII-369); 83 (XI-91); 84 (IV- LONDON, Marlborough Fine Art, XIX and XX Century European Masters, Paintings, Drawings, Sculpture, Summer: 79 (IX-83).

LONDON, Lefevre Gallery, A Group of XIX and XX Century French Paintings, November-December: 18 (VII-283).

NEW YORK, The Metropolitan Museum of Art, Paintings from Private Collections, Summer: 145 (XI-96).

NEW YORK, The Museum of Modern Art, Works of Art. Given or Promised, 18 October-9 November: p. 50 (VI-74); p. 51 (VI-34); p. 52 (V-

NOTTINGHAM (Great Britain), University Art Gallery, Impressionist and other Pictures from the Private Collection of the Rt. Hon. Lord Radcliffe CBE, February-March 1958; BATH (Great Britain), Holburne Museum:

24 (XII-190). PALM BEACH (Florida), Society of the Four Arts, Paintings by Claude Monet. Paintings from the Collection of Mrs Mellon Bruce, 3 January-2 February: 43 (V-62); 44 (IV-41); 45 (IV-27); 46

(IV-21); 47 (IV-64). PARIS, André Weil, Chefs-d'œuvre de collections particulières, 20 June-10 July: 49 (VIII-241).

PARIS, Alfred Daber, De Delacroix à Maillol Summer: 32 (I-18).

PARIS, Musée National d'Art Moderne, De l'impressionnisme à nos jours, aquarelles, pastels, gouaches, from 27 221 (XI-18); 222 (IX-215); 223 (IX-

216). ROUEN (France), Musée des Beaux-Arts, Paysages de France, 15 July-20 Septem-

(VI-9).

STOCKHOLM, Nationalmuseum, Fem sekler Fransk konst. Miniatyrer, mälningar, teekningar, 1400-1900, 15 August-9 November:

169 (VII-179); 170 (VII-159); 171 (VII-353); 172 (VI-123); 173 (VII-

VEVEY (Switzerland), Musée Jenisch, De Monet à Chagall. Collection Rosensaft, 28 June-14 September: 25 (XII-146); 27 (III-1).

YUGOSLAVIA, Peinture française contemporaine, 7 January-15 March: (VII-90); (VII-403).

ZURICH (Switzerland), Kunsthaus, Sammlung Emil G. Bührle, 7 June-end of September:

264 (VI-77); 265 (VI-39); 266 (III-50); 267 (IV-38); 268 (IX-175); 269 (VII-212); 270 (VII-405).

1958-1959

BELFAST (Northern Ireland), Museum and Art Gallery, 19th & 20th Century French Painting. 20 (VI-53).

MUNICH (Germany), Haus der Kunst, Sammlung Emil Georg Bührle, Zürich, 5 December 1958-15 February 1959: 170 (VI-77); 171 (VI-39); 172 (III-50); 173 (IV-38); 174 (IX-175); 175 (VII-212); 176 (VII-405).

PARIS, Musée Cernuschi, Orient-Occident. Rencontres et influences durant cinquante siècles d'art, November 1958-February 1959: 404 (II-79).

ROME, Palazzo Primoli, Hommage à Commerce: lettres et arts à Paris, 1920-1935, 5 December 1958-30 January 1959: p. 18 (IX-163).

AMSTERDAM (Netherlands), Stedelijk Museum, 50 Jaar Verkenningen, 4 July-28 September: 154 (IX-195).

ATLANTA, see RICHMOND.

BASLE (Switzerland), Galerie Beyeler, Selection, March-April: 28 (VII-527).

BERNE, Kunstmuseum, Französische Malerei des 19 und 20 Jahrhunderts. 92 (X-197); 93 (V-99).

BOSTON (Massachusetts), Institute of Contemporary Art, Paintings from the Stedelijk Museum, Amsterdam, 7 January-4 February; United States, travelling exhibition: MILWAUKEE (Wisconsin), Art Center, 12 February-12 March; COLUMBUS (Ohio), The Columbus Gallery of Fine Arts, 20 March-20 April; MINNEAPOLIS (Minnesota), Walker Art Center, 27 April-24 May:

BOSTON (Massachusetts), Symphony Hall, French Art of the 19th Century, April: (X-61).

CARACAS, Fondación Eugenio Mendoza, La Evolución de la Pintura Moderna, 9-25 October: 56 (VIII-143).

CHARTRES (France), Chambre de Commerce, Aspects de la peinture française depuis Cézanne, 5 May-7 June: (X-137).

CINCINNATI (Ohio), Art Museum, The Lehman Collection, New York, 8 May-5 July:

170 (IV-10); 171 (IV-105); 172 (VI-31); 173 (VII-44); 174 (X-203). COLUMBUS, see BOSTON.

HARTFORD (Connecticut), Wadsworth Atheneum, The Music Makers, 9 July-9 August:

3 (VIII-31).

KRAKOW, see WARSAW.

LONDON, O'Hana Gallery, April: (XI-180).

LONDON, Marlborough Fine Art, XIX and XX Century European Masters, Paintings, Drawings, Sculpture, Summer: 82 (V-79).

LONDON, O'Hana Gallery, French Paintings of the Nineteenth and Twentieth Centuries, June-September: 74 (VIII-19).

LONDON, Lefevre Gallery, XIX and XX Century French Paintings, October-November:

24 (III-45); 25 (VII-182); 26 (V-14); 27 (VII-8).

◆ MILAN (Italy), Palazzo Reale, Édouard Vuillard, October-Novem-

1 (I-83); 2 (I-16); 3 (I-22); 4 (I-10); 5 (II-7); 6 (III-46); 7 (II-53); 8 (II-25); 9 (IV-213); 10 (IV-36); 11 (IV-77); 12 (II-100); 13 (II-135); 14 (IV-114); 15 (IV-78); 16 (IV-5); 17 (VII-13); 18 (V-28.1); 19 (V-28.2); 20 (V-107); 21 (V-38); 22 (V-39.8); 23 (IV-90); 24 (IV-65); 25 (II-129); 26 (IV-209); 27 (IV-143); 28 (IV-52); 29 (IV-170); 30 (II-113); 31 (VI-14); 32 (IV-195); 33 (VII-262); 34 (VI-75); 35 (VI-92); 36 (VI-93); 37 (VI-72); 38 (VI-30); 39 (VII-176); 40 (VI-104); 41 (VI-66); 42 (VIII-11); 43 (VIII-2); 44 (VI-60); 45 (IV-217); 46 (VII-171); 47 (VII-298); 48 (VII-122); 49 (VII-337); 50 (VII-322); 51 (VII-119); 52 (VII-121); 53 (VII-128); 54 (VII-111); 55 (VII-442); 56 (VII-25); 57 (VII-401); 58 (VII-37); 59 (VII-484); 60 (IX-25); 61 (VII-434); 62 (VII-451); 63 (VII-452); 64 (VII-214); 65 (VII-371); 66 (VIII-291); 67 (X-159); 68 (VII-514.7); 69 (VII-514.8); 70 (VII-404); 71 (VIII-286); 72 (VIII-280); 73 (VIII-393); 74 (VII-520); 75 (VII-519); 76 (IX-80); 77 (X-39); 78 (X-157); 79 (X-231); 80 (X-233); 81 (XI-197); 82 (X-161); 83 (XII-184); 84 (X-187); 85 (X-139); 86 (VII-144.1); 87 (XI-116); 88 (XI-118); 89 (XII-217); 90 (X-211); 91 (XI-247); 92 (X-225); 93 (XI-225); 97 (VIII-315); 98 (IX-225); 99 (X-186); 101 (XII-308).

MILWAUKEE, see BOSTON. MINNEAPOLIS, see BOSTON.

MUNICH (Germany), Kunstverein, Bonnard, Roussel, Vuillard, 26 March-18 May:

29 (I-75); 30 (IV-170); 32 (II-129); 33 (IV-216); 34 (III-56); 35 (VII-15); 37 (VII-99); 38 (VII-111); 39 (VII-115);

40 (VIII-381); 41 (VIII-409); 42 (VII-1); 43 (VIII-411); 44 (VIII-159); 45 (X-76); 46 (VIII-16); 47 (IX-231); 48 (VII-514.1); 49 (X-132); 50 (IX-44); 51 (X-171); 52 (X-16); 53 (X-195); 55 (X-161); 56 (X-236); 57 (XI-23); 58 (X-155); 59 (XI-225); 62 (XII-91); 63 (XII-360); 64 (XII-20); 66 (VIII-191); 67 (XII-108); 70 (XII-338); 71 (XII-306).

NEW YORK, Fine Arts Associates, Paintings from the Ritter Collection: 16 (VII-52).

NEW YORK, Coliseum, The Presence of French Modern Figurative Art, 8-19 May: 16 (XII-105).

NEW YORK, The Metropolitan Museum of Art, Paintings from Private Collections, Summer:

114 (VIII-93); 115 (VII-158). NEW YORK, Hammer Galleries, Gladys Lloyd Robinson Collection, 19-31 Octo-10 (XII-160).

PARIS, Petit Palais, De Géricault à Matisse. Chefs-d'œuvre français des collections suisses, March-May: 140 (VI-44); 141 (X-197); 142 (VII-256); 143 (VIII-21); 144 (VII-37).

PARIS, Alfred Daber, Natures mortes françaises du XVII au XX siècle, 9 April-6 May

39 (I-18); 40 (IX-145). PARIS, Musée National d'Art Moderne, L'École de Paris dans les collections belges, 9 July-18 October:

168 (XII-255). PARIS, Musée National d'Art Moderne, Première Biennale de la jeunesse, jeunesse des maîtres, 2-25 October:

8 (IV-136). RICHMOND (Virginia), Virginia Museum of Fine Arts, Paintings and Sculpture Collected by Mr and Mrs Larry Aldrich, 16 January-1 March; ATLANTA (Georgia), Art Association Galleries: 54 (X-164); 55 (XII-421); 56 (VII-290); 57 (X-70); 58 (IV-80).

SAN FRANCISCO (California), California Palace of the Legion of Honor, The Collection of Mr and Mrs William Goetz, 18 April-31 May: 60 (VIII-70); 61 (VIII-28); 62 (VII-

126); 63 (IV-185); 64 (III-18); 65 (IV-107); 66 (II-3); 67 (VIII-234). UNITED STATES, travelling exhibition, see BOSTON.

WARSAW, Muzeum Narodowe w Warszawie, Malarstwo Francuskie od Gauguina do dnia dzisiejszego, 30 April-31 May; KRAKOW (Poland), Oddzial Muzeum Narodowego w Krakowa,

26 (VI-92); 27 (VIII-419); 28 (XII-

WORCESTER (Massachusetts), Worcester Art Museum, The Dial and the Dial Collection, 30 April-8 September: 84 (IV-87).

ZURICH (Switzerland), Kunsthaus, Sammlung S. Niarchos, 15 January-52 (I-5).

1960

AARAU (Switzerland), Aargauer Kunsthaus, Aus Aargauischem Privatbesitz. 383 (VII-103); 384 (VII-11).

• ALBI (France), Musée Toulouse-Lautrec, Édouard Vuillard (1868-1940), 11 July-25 September: 1 (I-83); 2 (I-22); 3 (I-20); 4 (II-7); 5 (III-46); 6 (IV-213); 7 (IV-36); 8 (II-79); 9 (II-25); 10 (IV-77); 11 (IV-114); 12 (IV-157); 13 (II-23); March: 14 (III-41); 15 (III-40); 16 (VII-41); 17 (IV-5); 18 (V-28.3); 19 (V-28.4); 20 (II-129); 21 (IV-170); 22 (V-49); 23 (V-107); 24 (II-113); 25 (VI-30); 26 (VI-75); 27 (IV-216); 28 (VI-49); 29 (VII-20); 30 (VII-85 (IX-83). 31); 31 (IV-189); 32 (VI-72); 33 (VI-60); 34 (VII-171); 35 (VII-25); 36 (VII-119); 37 (VII-309); 38 (VII-322); 39 (VII-121); 40 (VII-247); 41 (VII-111); 42 (VIII-98); 43 (VII-442); 44 (VII-401); 45 (VII-99); 46 (VII-451); 47 (VII-452); 48 (VII-434); 49 (VII-412); 50 (VII-414); 51 (VII-514.7), (VII-514.8); 52 (VIII-286); 53 (VIII-280); 54 (I-4); 55 (VIII-24);

(VII-526); 59 (X-35); 60 (VII-487); 61 (XI-34); 62 (IX-174); 63 (IX-80); 65 (X-157); 66 (X-171); 67 (X-231); 68 (X-219); 69 (XI-86); 70 (VIII-34); 71 (X-161); 72 (IX-197); 73 (XI-165); 74 (XII-51); 75 (XI-267); 76 (XII-270); 77 (XI-33); 78 (XII-273); 79 (VIII-60); 80 (X-204); 81 (XII-143); 82 (XII-20); 83 (XII-88); 84 (XII-184); 85 (XII-171); 86 (XII-306); 87 (XII-63); 88 (XII-128); 90 (III-4); 95 (VIII-281); 96 (VIII-275); 98 (VIII-427); 99 (IX-225); 101 (X-186); 102 (XI-87); 105 (XII-78); 106 (XII-316);

56 (VIII-393); 57 (VII-520); 58

109 (XII-308); 111 (XII-353). AMSTERDAM (Netherlands), E.J. van Wisselingh, France en Hollande, 30 March-8 April: 45 (IV-19); 46 (VII-531).

BASLE (Switzerland), Galerie Beyeler, La Femme, peintures et sculptures, May-12 (IV-158).

CARACAS, Fondación Eugenio Mendoza, Tres Aspectos de la Pintura Francesa, 12-28 February: 33 (VIII-19).

CLEVELAND (Ohio), The Cleveland Museum of Art, Paths of Abstract Art. 10 (V-39.9).

DAYTON (Ohio), Art Institute, French Paintings. 1789-1929 from the Collection of Walter P. Chrysler, Jr., 25 March-22 May:

86 (VII-472); 100 (XI-202). GENEVA (Switzerland), Musée de l'Athénée, De l'impressionnisme à l'École de Paris, 16 July-29 September: 103 (VI-78); 104 (VII-135).

LONDON, Arts Council (St James's Square), Drawings and Water-Colours from the Whitworth Art Gallery. University of Manchester. 105 (VIII-303).

LONDON, Lefevre Gallery, XIX and XX Century French Paintings, February-

33 (III-32); 34 (XII-180); 35 (XI-192). LONDON, Marlborough Fine Art Gallery, XIX and XX Century Drawings, Watercolours and XX Century Sculpture, February-March:

LONDON, Tate Gallery, Contemporary Art Society. The First Fifty Years 1910-1960, April-May: 162 (IX-161).

LONDON, Marlborough Fine Art Gallery, Masters of Modern Art from 1840 to 1960, June-August: 37 (VII-326).

LONDON, O'Hana Gallery, Paintings and Sculpture of the Nineteenth and Twentieth Centuries, June-September: 61 (VIII-81); 62 (VIII-19).

LONDON, Wildenstein, Paintings and Drawings by Continental Masters XVIth-XXth Centuries, 8 June-29 July: 51 (VII-365); 52 (II-4).

LONDON, Lefevre Gallery, XIX and XX Century French Paintings and Drawings, October-November: 36 (III-15); 37 (VIII-36).

LONDON, Arthur Tooth & Sons, Recent Acquisitions XV, 17 November-15 December: 21 (VII-312).

MANCHESTER (Great Britain), City Art Gallery, Works of Art from Private Collections in Lancashire, Cheshire, Cumberland, Westmorland, parts of Shropshire, Staffordshire and Derbyshire, North Wales and Anglesey, 21 September-30 October: 193 (VIII-333).

MINNEAPOLIS (Minnesota), The Minneapolis Institute of Arts, Drawings, Paintings and Sculpture from Three Private Collections, 13 July-14 August: 119 (VI-12).

MONTREAL (Quebec), Musée des Beaux-Arts, Canada Collects. European Paintings, 19 January-21 February (to inaugurate the celebrations for the centenary of the Montreal Museum of Fine Arts): 136 (IV-152); 175 (VII-505).

NEW HAVEN (Connecticut), Yale University Art Gallery, Paintings, Drawings, and Sculpture Collected by Yale Alumni, 19 May-26 June:

63 (IV-26); 64 (IV-116); 65 (X-125.1); 66 (VII-44); 67 (VII-155). NEW YORK, Hirschl & Adler, Selections.

69 (VI-114).

NEW YORK, Knoedler, The Colin Collection. Paintings, Watercolors, Drawings and Sculpture Collected by Mr and Mrs Ralph F. Colin, 12 April-14 May: 7 (I-59); 8 (I-11); 9 (IV-182); 10 (IV-205); 11 (II-27); 12 (I-73); 13 (IV-79); 14 (VII-35); 15 (VII-293).

NEW YORK, The Metropolitan Museum of Art, The Nate and Frances Spingold Collection, June:

(I-2); (VI-34); (VI-74). NEW YORK, The Metropolitan Museum of Art, Paintings from Private Collections, Summer:

129 (IV-26); 130 (IV-116); 131 (VIII-93); 132 (XI-96); 133 (X-125.1); 134 (VI-116).

NICE (France), Palais de la Méditerranée, Peintres à Nice et sur la Côte d'Azur 1860-1960, July-September: 153 (VIII-342).

PARIS, Galerie Charpentier, Cent tableaux de collections privées de Bonnard à de Staël, 22 April-5 May:

112 (VII-238); 113 (X-75); 114 (XII-171); 115 (VII-448).

PARIS, Galerie Marcel Guiot, Bonnard et son époque 1890-1910, 27 April-21 May: 24 (IV-209).

PARIS, Galerie Europe, Itinéraire sur trois générations, June-July: 5 (VII-370).

PLYMOUTH (Great Britain), City Museum and Art Gallery, French Impressionists and English Paintings and Sculpture from the Peto Collection:

(XI-91); 87 (IV-194); 88 (VII-89); 89 (VIII-189); 90 (X-209); 91 (XII-34). TOULOUSE (France), Musée des Augustins, L'Estampe japonaise et les

83 (IV-4); 84 (II-54); 85 (VI-105); 86

Peintres d'Occident. 137 (VIII-263).

1960-1961

DÜSSELDORF, see ZURICH. LONDON, Tate Gallery, The John Hay Whitney Collection, 18 December

1960-29 January 1961: 62 (IV-102); 63 (V-96.3); 64 (VII-24). MINNEAPOLIS (Minnesota), Walker Art

AMSTERDAM (Netherlands), E.J. van Wisselingh, Maîtres français..., 19 April-Center, September-October 1960; 24 June: United States, travelling exhibition: 18 (VII-531).

AMSTERDAM (Netherlands), Stedelijk SAN FRANCISCO (California), California Palace of the Legion of Honor, Museum, 22 July-18 September: November-December 1960; SAINT 136 (IX-195). LOUIS (Missouri), The Saint Louis Art Museum, January-February 1961; KANSAS CITY (Missouri), William

April 1961; BOSTON (Massachusetts),

Museum of Fine Arts, May-June 1961:

MINNEAPOLIS (Minnesota), The Min-

neapolis Institute of Art, Portraits

from The Museum of Modern Art.

30 November 1960-1 January 1961:

NEW YORK, The Museum of Modern

Art, Art Nouveau. Art and Design at the

Turn of the Century, 6 June-6 Septem-

ber 1960; United States, travelling exhi-

bition: PITTSBURGH (Pennsylvania),

Carnegie Institute, 13 October-12 De-

cember 1960; Los ANGELES (Califor-

nia), County Museum of Art, 17

January-5 March 1961; BALTIMORE

(Maryland), Museum of Art, 1 April-

OTTERLO (Netherlands), Rijksmuseum

(VI-104); (VII-162); (VII-391).

Kröller-Müller, 28 September 1960-

PARIS, Musée National d'Art Moderne,

Les Sources du XXe siècle. Les arts en

Europe de 1884 à 1914, 4 November

733 (II-123); 734 (II-25); 735 (II-

135); 736 (IV-98); 737 (IV-181); 738

(VII-13); 739 (V-39.4); 740 (VI-71);

741 (VI-53); 742 (VII-544); 743

ROUEN (France), Musée des Beaux-Arts,

Choix d'un amateur, collection de M.

UNITED STATES, travelling exhibition,

UNITED STATES, travelling exhibition,

ZURICH (Switzerland), Kunsthaus,

Sammlung G. David Thompson, Pitts-

burgh, 15 October-27 November 1960;

DÜSSELDORF (Germany), Kunstmuse-

um, December 1960-January 1961:

NEW YORK, American Federation of

Arts, Larry Aldrich Collection, travelling

(VIII-142).

not in cat. (IV-112).

15 May 1961:

26 January 1961:

1960-23 January 1961:

(VII-122); 744 (VII-424).

80 (VIII-389); 81 (VII-325).

Jacques Spreiregen:

see MINNEAPOLIS.

see NEW YORK.

269 (VII-527).

1960-1962

exhibition:

60 (IV-80).

299 (II-104).

ASNIÈRES (France), XXII^e Salon d'Asnières, Hommage à Bonnard: p. 15 (VIII-381). Rockhill Nelson Gallery of Art, March-

Bremen (Germany), Kunsthalle, Erwerbung der Letzten Jahre zur Wiedereröffnung der Kunsthalle. 44 (X-192).

BRUGGE (Belgium), Stedelijke Museum voor Schone Kunsten, Chefs-d'œuvre du Musée d'Art moderne de Bruxelles. 60 (V-39.8).

CHICAGO (Illinois), Arts Club, Smith College Loan Exhibition, 10 January-15 February: 25 (IV-132).

COLOGNE (Germany), Wallraf-Richartz-Museum, 100 Jahre Wallraf-Richartz-Museum 1861-1961 Stiftungen und Erwerbungen zum Hundertjährigen Bestehen des Museums, 1 July-17 September:

EDINBURGH (Great Britain), Royal Scottish Academy, Masterpieces of French Painting for the Bührle Collection from Ingres to Picasso, 19 August-17 September; LONDON, National Gallery of Art, 29 September-5 November:

67 (VI-39); 68 (III-50); 69 (IX-175). GRAY (France), Musée Baron Martin, Aspects de la peinture française de Courbet à Soutine, 13 June-17 September:

199 (VIII-51). THE HAGUE, Gemeentemuseum, Collectie Thompson mit Pittsburgh, 17 February-9 April:

257 (VII-527). LONDON, see EDINBURGH.

LONDON, Marlborough Fine Art, 19th & 20th Century Drawings, Watercolours, Sculpture, February-March: 13 (XI-183).

LONDON, Lefevre Gallery, XIX and XX Century French Paintings and Drawings, 21 (VII-262); 22 (VIII-135).

LONDON, Marlborough Fine Art, French Landscapes, October-December:

51 (XII-312).

LONDON, Crane Kalman, XIXth & XXth Century Paintings, 8 November-2 December:

LONDON, Arthur Tooth & Sons, Recent Acquisitions XVI, 15 November-14 December: 23 (XI-80); 26 (VIII-46).

LUCERNE (Switzerland), Kunstmuseum, Europäische Kunst des 19 und 20 Jahrhunderts aus Luzerner Privatbesitz, 27 August-24 September: 144 (I-61).

MUNICH (Germany), Haus der Kunst, Von Bonnard bis Heute. Meisterwerke aus Französischen Privatbesitz, 15 July-24 September: 120 (XII-143); 121 (XI-18).

NANCY (France), Musée des Beaux-Arts, Collection Henri Galilée. 121bisb. (VII-396).

NEW YORK, Wildenstein, Masterpieces, 6 April-7 May: 49 (V-96.3).

NEW YORK, Solomon R. Guggenheim Museum, One Hundred Paintings from the G. David Thompson Collection, 26 May-31 August: (VII-527).

NEW YORK, The Metropolitan Museum of Art, Paintings from Private Collections, Summer:

107 (VIII-93); 108 (XI-96).

NEW YORK, Stephen Hahn, French Masters, 16 October-11 November: unnumbered (IX-37).

NOTTINGHAM (Great Britain), University Art Gallery, Masterpieces of Five Centuries, 23 November-14 December: 25 (X-159); 26 (XII-217).

OAKLAND, see PHOENIX. PARIS, Bernheim-Jeune, Bonnard, Dufy,

Matisse, Vuillard, 11 February-4 March.

PARIS, Bernheim-Jeune, Paysages de France de l'impressionnisme à nos jours, March-May: 77 (VIII-23).

PARIS, Musée Carnavalet, Paris vu par les maîtres de Corot à Utrillo, March-

122 (V-49); 123 (VII-514.7), (VII-514.8); 124 (VII-523); 125 (XII-18); 126 (XII-1); 127 (VII-520).

PARIS, Galerie de Paris, Les Amis de Saint-Tropez, 2 May-10 June: 96 (XII-99).

• PARIS, Durand-Ruel, É. Vuillard (1868-1940), for the benefit of the Amis de Nogent, 26 May-29 Sep-1 (I-83); 2 (I-22); 3 (I-15); 4 (IV-

36); 5 (IV-213); 6 (II-100); 7 (II-129); 8 (IV-15); 9 (IV-5); 10 (IV-114); 11 (IV-143); 12 (IV-57); 13 (IV-119); 14 (IV-52); 15 (IV-170); 16 (III-49); 17 (II-113); 18 (VI-14); 19 (VI-75); 20 (VI-67); 21 (VII-284); 22 (V-54); 23 (VIII-37); 24 (VII-171); 25 (IX-182); 26 (VII-142); 27 (VII-119); 28 (VII-180); 29 (VII-31); 30 (VII-151); 31 (VII-121); 32 (VII-54); 33 (VII-128); 34 (VII-55); 35 (VII-247); 36 (VII-332); 37 (VII-322); 38 (VII-57); 39 (VII-401); 40 (VII-442); 41 (VII-304); 42 (VII-434); 43 (VII-452); 44 (VII-412); 45 (VII-232); 46 (VIII-286); 47 (VIII-60); 48

(VIII-393); 49 (VII-464); 50 (IV-40); 51 (IX-197); 52 (IX-80); 53 (VIII-256); 54 (X-146); 55 (X-232); 56 (XI-29); 57 (X-157); 58 (XI-86); 59 (X-233); 60 (X-139); 62 (X-160); 63 (2751); 64 (XII-399); 65 (XI-225); 66 (XII-184); 67 (XII-171); 68 (XII-353); 69 (XII-63).

PARIS, Musée Jacquemart-André, Cent chefs-d'œuvre prêtés par les plus grands amateurs, Summer:

114 (I-4); 115 (VII-482); 116 (VIII-24); 117.

PHOENIX (Arizona), The Phoenix Art Museum, One Hundred Years of French Painting, 1860-1960, 1-26 February; OAKLAND (California), The Oakland Museum, 5-31 March: 97 (VI-62).

RECKLINGHAUSEN (Germany), Städtische Kunsthalle, Polarität - das Apollinische und das Dionysische, 2 June-16 July: 115 (IX-195).

SAINT LOUIS (Missouri), The Saint Louis Art Museum, A Galaxy of Treasures from Saint Louis Collections, 18 January-12 February:

unnumbered (VI-69), (IX-224). SAN FRANCISCO (California), California

Palace of the Legion of Honor, French Paintings of the Nineteenth Century from the Collection of Mrs Mellon Bruce, 15-30 July:

66 (VII-274); 68 (IV-64); 69 (V-62); 70 (IV-21); 71 (IV-27); 72 (IV-160); 73 (IV-41); 74 (VII-261); 75 (VII-

TURIN (Italy), Museo Civico d'Arte Antica, La Pittura moderna straniera nelle collezioni private italiane, 4 March-

14 (VIII-315); 15 (XI-247).

TURIN (Italy), Galleria Civica d'Arte Moderna, Collezione G. David Thompson, Pittsburgh, October-November: 160 (VII-527).

WOLFSBURG (Germany), Stadthalle, Französische Malerei von Delacroix bis Picasso, 8 April-31 May: 172 (VI-53); 173 (X-197); 174 (IX-

ZURICH (Switzerland), Galerie Semika Huber, 19 und 20 Jahrhundert. Aquarelle und Zeichnungen, November-December:

4 (XI-183).

1961-1962

KARLSRUHE (Germany), Staatliche Kunsthalle, Neuere Französische Malerei, 10 November 1961-14 January 1962: 15 (VII-43). Куото, see Токуо.

PARIS, Bernheim-Jeune, Au fil de l'eau, November 1961-January 1962: 39 (X-188).

TOKYO, National Museum of Western Art, French Art. 1840-1940, 3 November 1961-15 January 1962; Kyoto (Japan), Municipal Museum of Art, 25 January-15 March 1962: 245 (II-79); 246 (VI-71); 247 (VIII-98); 248 (VII-492.5).

AMSTERDAM (Netherlands), E.J. van Wisselingh, Maîtres français XIX et XX siècles. Tableaux provenant de collections particulières néerlandaises, 14 May-9 June:

COLOGNE (Germany), Wallraf-Richartz-Museum, Europäische Kunst 1912, 12 September-9 December (Zum 50. Jahrestag der Ausstellung des 'Sonderbundes westdeutscher Kunstfreunde und Künstler' in Köln): 194 (X-35).

LONDON, Royal Academy of Arts, Primitives to Picasso, 6 January-7 March: 237 (VI-53); 239 (IX-160); 242 (VIII-

LONDON, Lefevre Gallery, XIX and XX Century French Paintings, February-23 (X-53).

LONDON, Arthur Tooth & Sons, Paris-London, 1-26 May: 14 (II-107).

LONDON, Roland, Browse & Delbanco, French Paintings, 1870-1920, June: 18 (VII-208); 30 (VI-21).

LONDON, O'Hana Gallery, Paintings and Sculpture of the Nineteenth and Twentieth Centuries, June-September: 59 (VIII-259); 60 (VI-95).

LONDON, Matthiesen Gallery, XIX and XX Century Paintings, 15 June-28 July: 27 (V-61); 28 (IX-52).

LONDON, Lefevre Gallery, XIX and XX

Century French Paintings, Drawings and Bronzes, November-December: 23 (III-30): 24 (VI-45). LONDON, Arthur Tooth & Sons, Recent

Acquisitions XVIII, 14 November-15 December: 15 (VI-4). MEXICO CITY, Museo del Palacio de

Bellas Artes, Cien años de pintura en Francia de 1850 a nuestros días, October-November: 152 (VII-162). MINNEAPOLIS (Minnesota), The Min-

neapolis Institute of Arts, The Nabis and their Circle, 14 November-30 December: (II-28); (III-25); (IV-132); (VII-406); (IX-223.2); (XI-42).

NEW YORK, Wildenstein, Masters of Seven Centuries. Paintings and Drawings from the 14th to 20th Century, 1-31 March: 44 (VII-369).

NEW YORK, Finch College Museum of Art, French Masters of the Nineteenth and Twentieth Century, 1 May-9 June: 43 (VII-472).

NEW YORK, Wildenstein, Modern French Painting, 11-25 April; WALTHAM (Massachusetts), Rose Art Museum, Brandeis University, 10 May-13 June: 69 (VI-74); 70 (VII-308); 71 (VIII-

NEW YORK, The Metropolitan Museum of Art, Paintings from Private Collections, Summer: 102 (VII-158); 103 (VIII-93); 104 (XI-

96); 105 (XII-146); 106 (VII-477). OTTAWA, see PROVINCETOWN.

OTTAWA, National Gallery of Canada, Corot to Picasso, 9 February-4 March: 48 (VII-13).

PARIS, Bernheim-Jeune, Cent ans de portrait 1860-1960, May-July: 60 (VII-390); 61 (VII-393).

PARIS, Galerie Charpentier, Chefs-d'œuvre de collections françaises, 27 June-5 October:

110 (V-107); 111 (X-196).

PROVINCETOWN (Massachusetts), Chrysler Art Museum, The Controversial Century 1850-1950 Paintings from the Collection of Walter P. Chrysler, Ir.; OTTAWA, National Gallery of Canada: (XI-202).

SAN FRANCISCO (California), California Palace of the Legion of Honor, The Henry P. McIlhenny Collection: 42 (VII-100).

SOUTHAMPTON (New York), Parrish Art Museum, French Impressionists, August: 13 (XII-217).

VIENNA, Museum des 20 Jahrhunderts: 16 (X-197).

WALTHAM, see NEW YORK. WASHINGTON D.C., National Gallery

of Art, The Collection of Mr and Mrs André Mever, 9 June-8 July: p. 27 (VII-4). WILLEMSTAD (Netherlands), Curacao's

Museum, Pioniers. 50 Meesterwerken / masterpieces, April-May: 49 (IX-195). 1962-1963

BROOKLYN (New York), Brooklyn Museum, The Louis E. Stern Collection, 25 September 1962-10 March 1963: 103 (II-21); 104 (VII-267).

CARACAS, Museo de Bellas Artes, Cien Años de pintura en Francia, December 1962-February 1963: 138 (VII-162).

LONDON, Marlborough Fine Art Gallery, 19th and 20th Century Drawings, Watercolours and Sculpture, December 1962-January 1963: 78 (IX-83).

NEUSS (Germany), Clemens-Sels-Museum, Jubiläumsausstellung 1912/1962, December 1962-February 1963:

BERLIN, Akademie der Künste, Das Französische Porträt im XX. Jahrhundert, 1-25 June: 159 (VII-403).

BESANÇON (France), Palais Granvelle, 1925 Mouvement des arts et des idées. Origines et répercussions, 5 July-22 September: 39 (XI-165).

CAEN (France), Théâtre-Maison de la Culture, Exposition inaugurale, 24 April (VI-92).

Dallas (Texas), Dallas Museum of Art, Young Collections, 26 April-12 May: (IV-115).

DÜSSELDORF (Germany), Kunsthalle, Das Französische Porträt im Zwanzigsten Jahrhundert, 24 April-26 May: 155 (VII-403).

EDINBURGH (Great Britain), National Gallery of Scotland, 19th and 20th Century French Paintings. The Maitland Gift and Related Pictures.

p. 46 (IV-134); p. 47 (VII-164). LONDON, Leicester Galleries, January-February: 82 (X-207).

LONDON, Royal Academy of Arts, A Painter's Collection. Paintings, Drawings and Sculpture from the Collection of Edward Le Bas. R.A., 19 March-28 April:

120 (VII-167); 125 (X-125.3); 133 (X-125.2). LONDON, Tate Gallery, Private Views, 18 April-19 May:

101 (II-112); 157 (XI-41); 158 (VI-LONDON, Arthur Tooth & Sons, Paris-

London, 30 April-25 May: 14 (II-34). LONDON, Hallsborough Gallery, Fine Paintings and Drawings of Five Centuries, 8 May-21 June:

25 (X-159); 26 (IX-10). LONDON, Marlborough Fine Art, A Great Period of French Painting, June-

LONDON, O'Hana Gallery, French Paintings and Sculpture of the Nineteenth and Twentieth Centuries, June-Sep-

57 (VI-95); 58 (VI-38).

40 (VI-38).

LONDON, Lefevre Gallery, XIX and XX Century French Paintings and Drawings, November-December: 20 (VIII-327); 21 (VIII-15); 22 (VIII-14); 23 (VII-233).

LONDON, Arthur Tooth & Sons, Recent Acquisitions XVIII, 13-30 November: 15 (IV-217); 22 (VI-18).

LUCERNE (Switzerland), Kunstmuseum, Französische Meister von Delacroix bis Matisse, 11 August-27 October: 52 (IV-38); 53 (IX-175); 54 (IX-102).

MONTREAL (Quebec), Musée des Beaux-Arts, Peinture contemporaine, 3 October-3 November; QUEBEC, Musée du Québec, 18 November-15 December: (VII-492.5).

Nancy (France), Musée des Beaux-Arts, De Daumier à Rouault, November-December: 137 (IV-52); 138 (IV-170); 139 (VII-

162); 140 (VIII-381). NEW YORK, David Findlay, 100 Years of French Painting, 18 March-6 April: 42 (II-105); 43 (VII-292).

NEW YORK, Knoedler, Reader's Digest Collection, 15 May-8 June: p. 23 (VIII-341); p. 37 (IX-129).

NEW YORK, The Metropolitan Museum of Art, Paintings from Private Collections, Summer:

83 (VIII-93); 84 (XI-83); 86 (XII-183).

PARIS, Musée Bourdelle, Cinquantenaire du théâtre des Champs-Élysées. Musée Bourdelle.

49 (IX-211); 50 (IX-210); 51 (IX-208); 52 (IX-209); 53 (XI-225).

· PARIS, L'Œil, Galerie d'Art, Vuillard et son kodak, 25 April-26 May: 1 (IV-119); 2 (IV-217); 4 (VI-93); 5 (VI-59); 6 (VI-60); 7 (VI-75); 8 (VI-44); 10 (VII-119); 11 (VII-128); 12 (VII-115); 13 (VIII-145); 14 (VII-451); 15 (VII-452); 17 (VII-99); 18 (IX-15); 19 (VIII-210), not exhibited; 21 (VII-514.3), (VII-514.4), (VII-514.5); 22 (VI-124); 23 (X-103); 24 (X-146); 25 (X-160); 27 (XII-308); 28 (XII-54).

PARIS, Katia Granoff, Collection d'un amateur [Spreiregen], 29 April-8 June: 75 (VII-325).

PARIS, Huguette Berès, Francis Jourdain et quelques-uns de ses amis, 3-30 June: (VII-55).

PARIS, Grand Palais, Salon d'automne. Hommage à Paris, 23 October-24 November: 37 (X-26).

PHILADELPHIA (Pennsylvania), Museum of Art, Exhibition of Philadelphia Private Collectors, Summer [no cat.]:

PHILADELPHIA (Pennsylvania), Museum of Art, Philadelphia Collects 20th Cen-

tury, October-November: p. 35 (VI-19).

POMONA (California), California State Polytechnic University Pomona, Art Department, School of Arts, Pomona College, Salon and Independent Artists of the 1880's, 16 April-12 May: 19 (VI-103).

ROME, Marlborough Galleria d'Arte, Maestri del XIX e XX secolo, June-Sep-

10 (IX-83); 11 (XI-183).

ROTTERDAM (Netherlands), Museum Boijmans van Beuningen, Franse Landschappen van Cézanne tôt heden, 4 October-17 November:

107 (VII-116); 108 (VIII-8); 109 (VIII-2); 110 (VII-92); 111 (IX-52); 112 (VII-514.3), (VII-514.4), (VII-514.5); 113 (X-103); 114 (XI-116).

SOUTHAMPTON (New York), Parrish Art Museum, French Impressionist - Post-Impressionists from the Collection of Findlay Galleries, Palm Beach, Chica-

unnumbered (IX-37).

STRASBOURG (France), Musée des Beaux-Arts, La Grande Aventure de l'art du XX siècle, 8 June-15 September: 15 (VII-424); 21 (VIII-288).

WINSTON-SALEM (North Carolina), Public Library, Collectors' Opportunity, 22 April-3 May: (IX-87).

1963-1964

MANNHEIM (Germany), Kunsthalle, Die Nabis und ihre Freunde. Les Nabis et leurs amis, 23 October 1963-6 Jan-173 (III-31); 303 (I-83); 304 (IV-213); 305 (IV-5); 306 (III-47); 307 (II-79); 308 (II-25); 309 (IV-114); 310 (VI-38); 311 (VI-92); 312 (VI-71); 313 (VI-53); 314 (VII-91); 314a (VIII-3); 315 (VII-1); 316 (VIII-89); 317 (VI-

104); 317a. (VI-65). WASHINGTON D.C., National Gallery of Art, Paintings from The Museum of Modern Art, 16 December 1963-1 March 1964:

not in cat. (IV-112).

1964

ALBUQUERQUE (New Mexico), University of New Mexico, 75th Anniversary Exhibition: (VIII-105).

BALTIMORE (Maryland), Museum of Art, Paintings, Drawings and Sculpture, 6 October-15 November: 234 (XI-50).

BORDEAUX (France), Musée des Beaux-Arts, La Femme et l'Artiste de Bellini à Picasso, 22 May-20 September: 181 (X-196); 182 (VII-209).

COLOGNE (Germany), Wallraf-Richartz-Museum, Musée de l'Art vivant; Europe, travelling exhibition: ROTTERDAM (Netherlands), Museum Boijmans van

Beuningen; TURIN (Italy), Museo Civico; LIÈGE (Belgium), Musée d'Art Moderne:

34 (XI-270); 35 (VIII-129).

EUROPE, travelling exhibition, see COLOGNE.

FRANKFURT (Germany), see HAMBURG. ♦ HAMBURG (Germany), Kunstverein, Vuillard. Gemälde, Pastelle, Aquarelle, Zeichnungen, Druckgraphik, 6 June-26 July; FRANKFURT (Germany), Kunstverein, 1 August-6 September; ZURICH (Switzerland), Kunsthaus, 17 September-25 October:

1 (I-83); 2 (I-16); 3 (IV-55); 4 (IV-5); 5 (IV-36); 6 (III-46); 7 (II-100); 8 (II-25); 9 (II-135); 10 (III-40); 11 (IV-213); 12 (VI-32); 13 (IV-114); 14 (IV-90); 15 (II-129); 16 (VII-13); 17 (IV-143); 18 (IV-119); 19 (IV-57); 20 (IV-52); 21 (IV-170); 22 (V-49); 23 (IV-208); 24 (II-113); 25 (V-54); 26 (V-96.1); 27 (VI-14); 28 (VI-77); 29 (VI-38); 30 (VI-75); 31 (VI-93); 32 (VIII-177); 33 (VII-181); 34 (VII-171); 35 (VII-122); 36 (VII-91); 37 (VIII-2); 38 (VII-92); 39 (VIII-8); 40 (VII-119); 41 (VII-121); 42 (VII-138); 43 (VII-55); 44 (VIII-279), not exhibited; 45 (VII-442); 46 (VII-460); 47 (VII-401); 48 (IX-175); 49 (VIII-145); 50 (VII-37); 51 (VII-434); 52 (VII-232); 53 (VII-452); 54 (VIII-381); 55 (VII-99); 56 (X-148); 57 (VIII-266); 58 (IX-52); 59 (VIII-60); 60 (VII-523); 61 (VIII-393); 62 (IX-197); 63 (IX-80); 64 (VIII-418); 65 (IX-227); 66 (X-171); 67 (X-181); 68 (X-157); 69 (X-146); 70 (X-150); 71 (X-187); 72 (X-161); 73 (VII-263); 74 (X-233); 75 (XI-179.4); 76 (XI-86); 77 (XI-253); 78 (XI-252); 79 (XII-51); 80 (XII-104); 81 (XII-273); 82 (XII-272); 83 (XII-288); 84 (XII-171); 85 (XII-63); 86 (XII-287); 87 (V-39.8); 88 (V-96.2); 89 (VII-514.7); 90 (VII-514.8); 91 (XI-116); 92 (IX-182); 93 (VIII-420); 94 (VIII-421); 96 (X-160); 97 (XI-225); 98 (XII-254); 99 (XII-15); 101 (XII-406); Zurich only: 137 (IV-209); 138 (V-38); 139 (V-68); 140 (VI-39); 141 (VI-40); 142 (VII-116); 143 (VI-65); 144 (VII-298); 145 (VIII-11); 146 (VIII-21); 147 (VI-66); 148 (VII-285); 149 (IV-38); 150 (IV-69); 151 (VII-484); 152 (VII-533); 153 (VIII-196); 154 (IX-25); 155 (VIII-368); 156 (VII-527); 157 (VIII-159); 158 (VII-379);

159 (VI-108); 160 (VII-169); 161

(XI-179.1); 162 (XI-179.3); 164

(XII-275); 165 (V-81); 167 (VII-

LAREN (Netherlands), Singer Museum, Schilderkunst uit la Belle Époque. 97 (VII-531).

LAUSANNE (Switzerland), Palais de Beaulieu, Chefs-d'œuvre des collections suisses de Manet à Picasso, 1 May-25 October:

153 (II-130); 154 (IV-215); 155 (VI-44); 156 (VII-256); 157 (VIII-100); 158 (VIII-89); 159 (VIII-163); 160 (X-225); 161 (X-156).

LIÈGE, see COLOGNE.

LONDON, Wildenstein, Hommage au Salon d'automne, February: 104 (X-122), (X-123), (X-124).

◆ LONDON, The Lefevre Gallery, Vuillard et son kodak, 5-26 March: 1 (IV-119); 3 (VI-93); 4 (VI-45); 5 (VI-75); 7 (VII-119); 8 (VII-128); 9 (VIII-145); 10 (VII-8); 11 (VII-115); 12 (VII-451); 14 (VII-99); 15 (VIII-242); 16 (IX-15); 17 (VII-514.4), (VII-514.5); 18 (VI-124); 20 (X-146); 21 (X-160); 23 (XII-308); 24 (XII-54).

LONDON, Arthur Tooth & Sons, Paris-London, 28 April-15 May:

2 (X-125.3); 4 (X-125.2); 14 (III-48). LONDON, O'Hana Gallery, French Paintings and Sculpture of the Nineteenth and Twentieth Centuries, June-September:

43 (VI-38); 44 (VIII-210).

Los Angeles (California), Dickson Art Center, University of California, From the Ludington Collection: 47 (VII-127).

MUNICH (Germany), Haus der Kunst, Secession. Europäische Kunst um die Jahrhundertwende, 14 March-10 May: 616 (VIII-8); 617 (VII-1); 618 (VIII-40); 619 (VII-544); 620 (VII-92); 621-629

NEW YORK, Wildenstein, A Treasury of French Art from the Renaissance to Modern Times, September: 72 (VI-60).

• NEW YORK, Wildenstein, Vuillard, 16 October-21 November (Loan exhibition for the benefit of the Albert Einstein College of Medicine):

1 (I-58); 2 (I-2); 3 (III-25); 4 (II-104); 5 (III-1); 6 (VII-39); 7 (V-20); 8 (V-41); 9 (II-2); 10 (IV-211); 11 (VII-44); 12 (IV-80); 13 (XI-32); 14 (VII-126); 15 (VI-34); 16 (VI-60); 17 (VII-4); 18 (VII-52); 19 (VII-261); 20 (IV-155); 21 (III-54); 22 (VII-63); 23 (VIII-160); 24 (VIII-5); 25 (XI-20); 26 (VI-74); 27 (IX-112); 28 (XI-235); 29 (VII-463); 30 (VII-58); 31 (VII-308); 32 (VII-406); 33 (VIII-146); 34 (VII-

200); 35 (VII-296); 36 (VII-510); 37 (VII-479); 38 (VII-168); 39 (VII-542); 40 (VII-219); 41 (X-198); 42 (VII-458); 43 (XI-42); 44 (VII-477); 45 (VIII-96); 46 (IX-201); 47 (X-102); 48 (XI-29); 49 (VIII-286); 50 (VII-365); 51 (X-163); 52 (IX-33, 2nd state); 53 (XI-83); 54 (IX-92); 55 (VIII-401); 56 (XI-257); 57 (VIII-142); 58 (XII-219); 59 (XI-52); 60 (XII-146); 61 (VII-158); 62 (IX-205); 63 (XI-

NEW YORK, Marlborough-Gerson Gallery, Important European Paintings from Texas Private Collections, 19 November-18 December: 46 (IV-115).

PARIS, Max Kaganovitch, Œuvres choisies de 1900 à nos jours, 5 May-6 June: 71 (VII-41).

PARIS, Alex Maguy, Galerie de l'Élysée, Tableaux rares, 2-30 June: (II-12).

RECKLINGHAUSEN (Germany), Städtische Kunsthalle, 18 Ruhrfestspiele. Torso - das Unvollendete als künstlerische Form, 14 May-19 July: 247 (VII-350).

ROTTERDAM, see COLOGNE. ROME, Studio A, Bonnard, Vuillard, Roussel, April:

unnumbered (IV-213); (VII-238); (VII-245); (VIII-181); (X-99).

STOCKHOLM, Nationalmuseum, Det Ljuva Frankrike. Mästarmålningar från tre sekler, 7 August-11 October: 60 (VII-332); 61 (VII-390).

TURIN, see COLOGNE.

TURIN (Italy), Galleria Civica d'Arte Moderna, 80 Pittori da Renoir a Kisling, 7 February-5 April: 44 (X-225).

VAUBOYEN (France), Centre d'Art: 84 (VIII-186).

WASHINGTON D.C., Corcoran Gallery of Art, Modern Paintings and Sculpture in Washington Collections, 30 April-24 May [no cat.]: (II-2).

ZURICH, see HAMBURG.

1964-1965

TEL AVIV, Museum, 50 peintres de Renoir à Kisling, December 1964-January 1965: 25 (X-225).

1965

AMSTERDAM (Netherlands), E.J. van Wisselingh, Maîtres français XIX siècle, 25 November-20 December: 30 (V-61); 31 (VIII-251); 32 (VII-

BERLIN, Haus am Waldsee, Der Japonismus in der Malerei und Graphik des 19 Jahrhunderts, 26 September-31 NICE (France), Palais de la Méditerranée, October:

CLEVELAND, see LOS ANGELES.

DAVENPORT, see MINNEAPOLIS.

the Arts.

15 May:

1950

23 July:

151 (VII-403).

57 (VII-406).

unnumbered (1428).

HOUSTON (Texas), Sakowitz, Festival of

LISBON, Museu Calouste Gulbenkian,

Un Século de Pintura Francesca 1850-

LONDON, Arthur Tooth & Sons, Paris-

LONDON, Hallsborough Gallery, From

Butinone to Chagall. Fine Paintings and

Drawings of Six Centuries, 12 May-

LONDON, Marlborough Fine Art, Nine-

teenth and Twentieth Century French

Paintings from English Private Collec-

LONDON, O'Hana Gallery, French

Paintings and Sculpture of the Nineteenth

and Twentieth Centuries, June-Sep-

55 (VIII-210); 56 (VIII-248); 57 (V-

LONDON, Arthur Tooth & Sons, Recent

Acquisitions XX, 16 November-

18 (IX-13); 22 (V-75); 30 (XII-311).

Los Angeles (California), UCLA Art

Galleries, Years of Ferment. The Birth

of Twentieth Century Art, 1886-1914;

SAN FRANCISCO (California), Museum

of Art; CLEVELAND (Ohio), The Cleve-

22 (IV-9); 23 (II-24); 24 (V-9); 25 (IV-

MINNEAPOLIS (Minnesota), The Min-

neapolis Institute of Arts, Paintings

from the Cummings Collection, 14 Jan-

uary-7 March; DAVENPORT (Iowa),

Municipal Art Gallery, 21 March-

11 April: NEW YORK, The Metropol-

itan Museum of Art, June-November:

MONTEVIDEO, see RIO DE JANEIRO.

Sammlung Walter Bareiss, Summer:

MUNICH (Germany), Neue Staatsgalerie,

NEW HAVEN (Connecticut), Yale Uni-

versity Art Gallery, Neo-Impressionists

and Nabis in the Collection of Arthur G.

Altschul, 20 January-14 March.

NEW YORK, see MINNEAPOLIS.

land Museum of Art:

unnumbered (X-212).

1010 (VI-64).

London, 27 April-15 May:

3 (VI-70); 23 (IX-1).

35 (IX-30); 36 (I-91).

tions, June-July:

41 (VII-207).

tember:

4 December:

Le Sculpteur Marcel Gimond entouré de peintres, ses amis, July-September: 49 (II-79); 50 (II-132); 51 (III-46); 52 (VIII-252); 53 (VIII-8). 151 (VII-238). BUENOS AIRES, see RIO DE JANEIRO.

PARIS, Knoedler, Quarante tableaux d'une collection privée [Pierre Lévy]: 38 (XI-81).

PARIS, Petit Palais, Trois millénaires d'art et de marine, 4 March-2 May: 10 (VIII-263).

PARIS, Bernheim-Jeune, L'Art et la Mo-LA JOLLA (California), Jefferson Gallery, 100 Years of French Painting, 12 Aprilde, June-July: 23 (VII-332); 24 (VII-390); 25 (VII-

> 393); 26 (IX-159.2); 27 (IX-159.7); 28 (IX-159.11). PARIS, Galerie Charpentier, Les Jardins

et les Fleurs de Breughel à Bonnard, 24 June-30 September: 156 (XI-69); 157 (XII-307).

PARIS, Galerie de Paris, La Cage aux fauves et soixante-dix œuvres du Salon d'automne 1905, 12 October-6 November: 69 (VIII-181).

PARIS, Galerie Greuze, December: (VIII-191).

PHILADELPHIA (Pennsylvania), Museum of Art, The Mrs Herbert C. Morris Collection: (IV-141).

PITTSBURGH (Pennsylvania), Carnegie Institute, The Seashore. Paintings of the 19th and 20th Centuries, 22 October-5 December: 25 (VIII-18).

RIO DE JANEIRO (Brazil), Museu de Arte Moderna, Exposition d'art français contemporain en Amérique du Sud, 1 June-31 July; South America, travelling exhibition: BUENOS AIRES, Museo Nacional de Bellas Artes, 9 August-20 September; MONTEVIDEO, Museo Nacional de Artes Plásticas, October; SANTIAGO, Museo de Arte Contemporáneo, end of November-December:

(VI-104). St. Andrews (Great Britain), French Paintings from the Burrell Collection: 30 (X-133).

SAINT-DENIS (France), Musée d'Art et d'Histoire, Les Peintres et la nature en France depuis l'Impressionnisme. 9 (VIII-191).

SAN FRANCISCO, see LOS ANGELES. SANTIAGO, see RIO DE JANEIRO.

SOUTH AMERICA, travelling exhibition, see RIO DE JANEIRO.

WORCESTER (Massachusetts), Worcester Art Museum, Selections from The Dial Collection: (IV-87).

1965-1966

PARIS, Musée du Costume, Grands couturiers de 1910 à 1939, 10 December 1965-15 April 1966: (XII-107).

AMSTERDAM (Netherlands), E.J. van Wisselingh, Maîtres français XIX et xx siècles, 21 November-23 December: 20 (VIII-251); 21 (IX-35); 22 (XI-

♦ ASNIÈRES (France), Salon d'Asnières, Hommage à Vuillard: 1 (IX-204); 2 (X-137); 3 (VII-210); 4 (IV-198); 5 (VIII-260); 6 (X-236); 7 (XII-91); 8 (V-104).

BASLE (Switzerland), Galerie Beyeler, Autour de l'impressionnisme, June-5 September:

45 (VII-533); 46 (IX-52); 47 (II-11). BORDEAUX (France), Musée des Beaux-Arts, XVI exposition du Mai. La pein-

ture française. Collections américaines, 13 May-15 September: 126 (VIII-131); 127 (VIII-105).

BRUSSELS, Musées Royaux d'Art et d'Histoire, Art moderne. Art français de David à Matisse dans les collections des Musées royaux, 30 September-4 December:

65 (V-39.8). CORPUS CHRISTI (Texas), Art Museum of South Texas, Selections from the Esther F.W. Goodrich Art Foundation Collection, 9 February-2 March: 12 (VII-499).

LONDON, Arthur Tooth & Sons, Paris-London, 26 April-14 May: 22 (VII-529); 23 (VI-12).

LONDON, O'Hana Gallery, French Paintings and Sculpture of the Nineteenth and Twentieth Centuries, 18 May-17 September:

49 (V-74); 53 (V-82).

LONDON, Roland, Browse & Delbanco, La Vie intime, 20 May-18 June: 36 (IX-8); 38 (IV-62); 39 (VIII-283). LONDON, Arthur Tooth & Sons, Pointillisme, 7-25 June:

11 (II-7). MUNICH (Germany), Galleria del Levante, Pont-Aven und Nabis, 8 November-20 December: 51 (VI-65).

NEW YORK, Marlborough-Gerson Gallery, French Drawings, January: 122 (V-82).

NEW YORK, Public Education Association, Seven Decades 1895-1965 Crosscurrents in Modern Art, 26 April-21 May: 29 (VII-293).

NEW YORK, The Metropolitan Museum of Art, Paintings, Drawings and Sculpture from Private Collections, Summer: 200 (IX-112); 201 (VIII-93); 202 (VII-98); 203 (XI-96); 204 (VII-52); 205 (IV-100).

NICE (France), Musée des Ponchettes, Comprendre la peinture du XXº siècle, 15 July-15 August:

unnumbered (VII-238); (VIII-181); (VII-525); (VII-538).

OKLAHOMA CITY (Oklahoma), Oklahoma Art Center, *Collector's Gala Number One*, 24 April-5 May: 31 (X-159).

PARIS, Palais Galliera, 60 maîtres de Montmartre à Montparnasse de Renoir à Chagall: 45 (X-225).

PARIS, Galerie Maeght, Autour de La Revue blanche, April-May:

46 (V-28.1); 47 (V-28.2); 48 (V-28.4); 49 (V-28.5); 50 (VI-6); 51 (VI-44); 52 (VI-14); 53 (VI-93); 54 (VII-55); 55 (IV-119); 56 (IV-114); 57 (VI-30); 58 (IV-11); 59 (VI-9); 60 (III-49); 61 (III-40).

Paris, Alex Maguy, *Poésie de la mer*, 17 June-14 July: (VIII-255).

Paris, Orangerie des Tuileries, *Cinq siècles de peinture dans la lumière de Vermeer*, 24 September-28 November: 54 (I-4); 55 (IV-98).

RECKLINGHAUSEN (Germany), Städtische Kunsthalle, *20 Ruhrfestspiele Recklinghausen. Variationen*, 8 June-31 July: 213 (VII-162); 214 (VII-181); 215 (IX-15); 216 (X-148).

SAN FRANCISCO (California), California Palace of the Legion of Honor, *The Collection of Mrs John Winstersteen*, 10 June-24 July; SANTA BARBARA (California), Museum of Art, 2 August-4 September:

41 (VII-296).

SAN FRANCISCO (California), Civic Auditorium, United States World Trade Fair, *From Géricault to our Time*, 12-28 May:

71 (VII-489); 72 (VIII-414); 73 (VII-

SANTA BARBARA, see SAN FRANCISCO.
SANTA BARBARA (California), University Art Museum, University of California, Selections from the Collection of Mr and Mrs Billy Wilder.

68 (IV-20).

WASHINGTON D.C., National Gallery of Art, French Paintings from the Collections of Mr and Mrs Paul Mellon and Mrs Mellon Bruce (Twenty-Fifth Anniversary Exhibition):

169 (I-77); 170 (I-23); 171 (V-62); 172 (IV-21); 173 (IV-41); 174 (IV-27); 175 (IV-160); 176 (VII-261); 177 (VI-86); 178 (IV-150); 179 (VII-187); 180 (IV-64); 181 (VII-3); 182 (IX-117); 183 (VII-417); 184 (VI-16); 185 (VII-176); 186 (VII-274); 187 (VII-137); 188 (VIII-374); 189 (VII-407); 190 (VIII-395, 2nd state); 191 (XI-161).

1967

ANGERS (France), Musée des Beaux-

Arts, *Maurice Denis et les Nabis*, 1 June-31 August:

79 (I-1); 80 (XII-338); 81 (VIII-191). DAVIS, see IRVINE.

IRVINE (California), Art Gallery, University of Irvine, A Selection of Nineteenth and Twentieth Century Works from the Hunt Foods and Industries Museum of Art Collection, 7-22 March; DAVIS (California), Richard L. Nelson Gallery, University of California, 3-28 April; RIVERSIDE (California), University Art Gallery, 10-30 May: 12 (VII-7).

LONDON, Marlborough Fine Art, A Tribute to Paul Maze, the Painter and his Time, May:

116 (IV-59); 117 (VII-190); 118 (IX-15); 119 (VIII-339); 121 (XII-255); 122 (VII-89).

LONDON, Arthur Tooth & Sons, *Recent Acquisitions XXII*, 4 November-2 December: 30 (XII-34).

LONDON, Lefevre Gallery, XIX & XX Century French Paintings, 16 November-22 December: 19 (VII-382).

LOS ANGELES, see WASHINGTON D.C. NEW YORK, Gallery of Modern Art, Selections from the Collection of Dr. and Mrs T. Edward Hanley, Bradford, Pennsylvania, 3 January-12 March; PHILADELPHIA, Museum of Art, 6 April-28 May: p. 66 (IV-140).

NEW YORK, Parke-Bernet Galleries, The National Antique and Art Dealers Association of America, 23 May-7 June: (VII-406).

New York, Knoedler, *Views of Hamburg*, 20 June-7 July:

59 (VIII-418).
NEW YORK, The Metropolitan Museum of Art, *Paintings from Private Collections*, Summer:

106 (VIII-93); 109 (VI-34); 110 (VI-74); 111 (I-2).

OSAKA (Japan), Daimaru Department Store, *École de Paris*: 7 (IV-192); 8 (XI-203).

OSTEND (Belgium), Museum voor Schone Kunsten, *Europa 1900*, 3 June-30 September: (V-39.8); (VIII-98).

PALM BEACH (Florida), Society of the Four Arts, *The Collection of Mr and Mrs William Coxe Wright*, 4-26 February: 29 (VII-505bis).

PARIS, Grand Palais, Artistes indépendants, 78° exposition, *Rétrospective* 1902-1905 [...]. Le début du siècle aux indépendants, 23 March-16 April: 106 (VII-171).

PARIS, Orangerie des Tuileries, Chefsd'œuvre des collections suisses de Manet à Picasso, May: 141 (VI-44); 142 (VIII-100); 143 (VIII-89); 144 (X-225); 145 (X-156). PHILADELPHIA, see New York.

PROVIDENCE (Rhode Island), Museum of Art, Rhode Island School of Design, From the Collection of Rose Art Museum, Brandeis University, 15 February-31 March: 5 (IV-63).

RECKLINGHAUSEN (Germany), Städtische Kunsthalle, *21 Ruhrfestspiele. Zauter des Lichtes*, 7 June-30 July: 205 (VII-379); 206 (VIII-181); 207 (XI-86).

RIVERSIDE, see IRVINE.

SAINT-GERMAIN-EN-LAYE (France), Hôtel de Ville, *Chefs-d'œuvre des collections privées*, 15 February-8 March: 68 (V-107); 70 (XI-207).

SHEFFIELD (Great Britain), Graves Art Gallery, *Juda Collection*: 153 (XII-290); 154 (II-112).

STOCKHOLM, Thielska Galleriet, Bonnard, Vuillard:
49 (VII-159); 50 (VII-353); 51 (VI-123)

TRENTON (New Jersey), State Museum of New Jersey, *Focus on Light*, 1 May-15 September:

109 (ÎV-132); 110 (VII-510).

WASHINGTON D.C., National Gallery of Art, 100 European Paintings and Drawings from the Collection of Mr and Mrs Leigh B. Block, 4 May-11 June; LOS ANGELES (California), County Museum of Art, 21 September-2 November:

1967-1968

29 (II-23); 30 (I-74).

BASLE (Switzerland), Galerie Beyeler, *Alechninsky*, [...] *Vuillard. Petits formats*, December 1967-January 1968: 96 (II-11).

PHOENIX (Arizona), The Phoenix Art Museum, *The River and the Sea*, 15 February 1967-15 February 1968: 21 (VIII-16).

1968

BALTIMORE (Maryland), Museum of Art, From El Greco to Pollock. Early and Late Works by European and American Artists, 22 October-8 December: (IV-112); 143 (XI-40).

BOSTON (Massachusetts), Museum of Fine Arts, One Hundred European Paintings & Drawings from the Collection of Mr & Mrs Leigh B. Block, 2 February-14 April: 30 (II-23).

BUENOS AIRES, Museo Nacional de Bellas Artes, *De Cézanne à Miró*, 15 May-5 June; SANTIAGO, Museo de Arte Contemporáneo, 26 June-17 July; CARACAS, Museo de Bellas Artes, 4-25 August: p. 18 (V-17).

CARACAS, see BUENOS AIRES.

COLUMBUS (Ohio), The Columbus Gallery of Fine Arts, *Works from the Hanley Collection*, November-December.

CORPUS CHRISTI (Texas), Art Museum of South Texas, *Ideas for the Collector*, 14 February-5 March: (VI-60).

EDINBURGH (Great Britain), Royal Scottish Academy, *Boudin to Picasso*: 37 (VI-53).

GLASGOW (Great Britain), Scottish Arts Council Gallery, *A Man of Influence. Alex Reid 1854-1928*, October-November:

46 (VII-91); 47 (VII-356).

LONDON, O'Hana Gallery, French Paintings and Sculpture of the Nineteenth and Twentieth Centuries, 15 May-16 September: 55 (VIII-428); not in cat. (VI-91).

LONDON, Arthur Tooth & Sons, *Paris-London*, 28 May-22 June: 3 (XII-287); 20 (VI-42).

LONDON, Lefevre Gallery, XIX & XX Century French Paintings, 7 November-21 December:

27 (VI-50); 28 (XI-205).

LONDON, Arthur Tooth & Sons, *Recent Acquisitions XXIII*, 12-30 November: 22 (VII-495); 25 (VIII-35).

LOUISVILLE (Kentucky), The Speed Art Museum, *The Sirak Collection*, 22 October-1 December: 67 (XII-415).

◆ MUNICH (Germany), Haus der Kunst, Édouard Vuillard — K.-X. Roussel, 16 March-12 May; PARIS, Orangerie des Tuileries, 28 May-16 September:

Munich: 3 (I-85); 4 (I-83); 5 (I-16); 6 (I-4); 7 (II-123); 8 (II-124); 9 (IV-4); 10 (IV-16); 11 (IV-11, not exhibited); 12 (II-113); 13 (II-25); 14 (II-19); 15 (IV-36); 16 (III-46); 17 (II-135); 18 (IV-98); 19 (IV-5); 20 (IV-132); 21 (IV-143); 22 (IV-69); 23 (IV-138); 24 (IV-38); 25 (IV-119); 26 (IV-52); 27 (IV-170); 31 (V-54); 32 (VI-9); 33 (VI-29); 34 (V-49); 35 (VII-99); 36 (IV-208); 37 (II-100); 38 (IV-114); 39 (IV-55); 40 (IV-57); 41 (VII-13); 42 (VII-20); 43 (VI-45); 44 (VI-44); 45 (VI-38); 46 (VI-75); 47 (VI-123); 48 (IX-175); 49 (IV-213); 50 (VII-232); 51 (VIII-378); 52 (IV-136); 53 (VI-73); 54 (VI-71); 55 (VII-103); 56 (VII-122); 57 (VII-123); 58 (VII-55); 59 (VII-37); 60 (VIII-40); 61 (X-148); 62 (VII-119); 63 (VIII-8); 64 (VIII-2); 65 (VII-92); 66 (V-28.6); 67 (V-28.2); 68 (V-28.1); 69

(V-28.4); 70 (V-28.5); 71 (V-

28.3); 72 (V-39.8); 96 (VII-332); 97 (VII-379); 98 (VIII-89); 99 (VII-307); 100 (IX-80); 101 (VII-484); 102 (VII-202); 103 (VII-159); 104 (VII-487); 105 (VII-544); 106 (VIII-163); 107 (X-26); 108 (XI-86); 109 (XI-42); 110 (XI-128); 111 (X-157); 112 (X-187); 113 (XII-88); 114 (XII-149); 115 (VI-66); 116 (VII-390); 117 (VII-393); 118 (VII-391); 119 (VII-401); 120 (VII-452); 121 (VII-434); 122 (VII-442); 123 (IX-204); 124 (X-35); 125 (VIII-416); 126 (VIII-393); 127 (X-233); 128 (XI-118); 129 (XI-119); 130 (XI-116); 131 (XI-117); 132 (XI-253); 133 (XII-51); 134 (XII-104); 135 (IX-234); 136 (VIII-126); 137 (IX-145); 138 (VII-256); 139 (X-139); 140 (XII-273); 141 (XII-275); 142 (VIII-255); 143 (IX-52, not exhibited); 144 (VIII-418); 145 (XII-171); 146 (VII-514.7); 147 (VII-514.8); 148 (IX-221.1); 149 (IX-221.2); 150 (IX-221.9); 151 (IX-159.9); 152 (IX-159.7); 153 (XI-179.6); 154 (XI-179.5); 155 (XI-179.2); 156 (XI-179.4); 157 (XI-179.1); 158 (XI-179.3); 159 (XII-132); 160 (IX-21); 161 (VIII-312); 162 (VIII-362); 163 (X-132); 164 (IX-16); 165 (XI-21); 167 (XII-284); 168 (XI-36); 172 (XI-225); 173 (XII-353); 174 (XII-423); 175 (XII-174); 176 (XII-308); 177 (XII-292); 178 (XII-15). Paris:

(III-46); 14 (IV-98); 15 (II-100); 16 (IV-114); 26 (IV-36); 28 (IV-170); 29 (IV-5); 30 (II-135); 31 (V-58); 32 (V-28.3); 33 (V-28.5); 34 (V-28.4); 35 (V-28.1); 36 (V-28.2); 37 (V-28.6); 39 (IV-132); 40 (IV-143); 41 (IV-119); 42 (IV-52); 43 (IV-55); 44 (IV-57); 45 (IV-136); 46 (IV-69); 50 (V-49); 51 (V-39.4); 52 (V-39.5); 53 (V-39.3); 54 (V-39.8); 55 (VII-106); 56 (V-54); 57 (IV-208); 58 (VI-9); 59 (VI-29); 60 (V-97.4); 61 (V-97.2); 62 (V-97.3); 63 (V-97.1); 70 (VI-49); 71 (VI-123); 72 (VI-44); 73 (VI-38); 74 (VI-54); 75 (VI-66); 76 (VI-75); 77 (VI-76); 78 (VI-73); 80 (VII-20); 81 (VII-284); 82 (VII-13); 83 (IV-138); 84 (VII-21); 85 (VII-5); 99 (IV-38); 100 (VII-122); 101 (VII-123); 102 (VII-55); 103 (VII-

37); 104 (VI-71); 105 (VI-55); 106

(VII-99); 107 (VIII-2); 109 (VII-

119); 110 (VII-57); 111 (IV-213);

3 (I-85); 4 (I-15); 5 (I-4); 6 (I-16);

7 (II-123); 8 (II-124); 9 (IV-16); 10

(IV-4); 11 (II-25); 12 (II-19); 13

112 (IX-21); 113 (VII-322); 114 (VII-379); 115 (VII-307); 116 (VII-232); 117 (VII-484); 118 (VII-202); 119 (IX-145); 120 (VIII-126); 121 (VII-256); 122 (VII-390); 123 (VII-391); 124 (VII-291, not exhibited); 125 (VII-442); 126 (VII-452); 127 (VII-401); 128 (IX-175); 129 (VIII-378); 130 (VIII-40); 131 (VIII-163); 132 (VII-367); 133 (VII-434); 134 (VIII-255); 135 (VIII-312); 136 (VIII-362); 137 (VII-514.7); 138 (VII-514.8); 139 (X-112); 140 (VII-487); 141 (VIII-416); 142 (IX-80); 143 (IX-156); 144 (X-132); 145 (IX-16); 146 (IX-159.12); 147 (IX-159.9); 148 (IX-159.7); 149 (VIII-418); 150 (X-187); 151 (X-233); 152 (XI-128); 153 (X-157); 154 (XI-179.2); 155 (XI-179.4); 156 (XI-179.1); 157 (XI-179.3); 158 (XI-179.6); 159 (XI-179.5); 160 (XI-52); 161 (XI-42); 162 (XI-36); 163 (X-139); 164 (XI-103); 166 (XI-253); 167 (XII-51); 169 (XI-117); 170 (XI-116); 171 (XI-119); 172 (XI-118); 174 (XII-55); 175 (XII-88); 177 (XI-225); 178 (XII-271); 179 (XII-257); 180 (XII-273); 181 (XII-275); 182 (XII-284); 183 (XII-353); 184 (XII-423); 185 (XII-174); 186 (XII-308); 187 (XII-292); 192 (XII-15); 194 (XII-149); 195 (XII-132); not in cat. (VII-224); (VIII-393); (X-146); (X-160); (XI-172); (XI-173); (XI-86); (XII-83); (XII-406).

New York, Paul Bianchini, Nineteenth and Twentieth Century Master Drawings.
7 (VII-375).

NEW YORK, Wally Findlay Galleries, One Hundred Impressionist and Post-Impressionist Masters: p. 57 (IX-37).

NEW YORK, Solomon R. Guggenheim Museum, *Neo-Impressionism*, February-April: 119 (II-7).

New York, The Metropolitan Museum of Art, *New York Collects*, 3 July-2 September:

232 (VII-444); 233 (VIII-93); 234 (VII-239); 235 (VII-498); 236 (VI-116); 237 (XI-169); 238 (XI-167). New York, Hammer Galleries, Mas-

terworks of the XIXth and XXth Centuries, 7 November-7 December (Fortieth Anniversary Exhibition): unnumbered (V-63).

New York, Christie's, Van Gogh, Gauguin and their Circle, 14-30 November: 31 (II-104); 32 (II-28); 33 (IV-44); 34 (V-33); 35 (V-9); 36 (IV-189).

Paris, Alfred Daber, *Petits chefs-d'œuvre imprévus*, 9-31 May: 53 (I-57); 54 (VII-273).

PHILADELPHIA (Pennsylvania), Museum

of Art, Emily McFadden Staempfli Collection, May-September:
(IV-100).

PROPERTY (Arizone) The Phoenix Art

PHOENIX (Arizona), The Phoenix Art Museum, *The Christine and R. Barclay Scull Collection*, January-February: 53 (XI-235).

SAINT LOUIS (Missouri), The Saint Louis Art Museum, Works of Art of the Nineteenth and Twentieth Centuries Collected by Louise and Joseph Pulitzer, Jr., 23 January-24 March: 81 (VIII-246); 82 (VIII-145).

SANTIAGO, see BUENOS AIRES.

Tokyo, Takashimaya Department Store, *Grand quinzaine promotionelle*, 29 August-29 October: (VII-403).

TOKYO, National Museum of Art, *Rap*ports de l'art japonais et de l'art occidental, September-October: (VIII-419).

(VIII-419).
◆ UNIVERSITY PARK (Pennsylvania), The Pennsylvania State University, College of Arts and Architecture, Édouard Vuillard (1868-1940). Centennial Exhibition, 7 April-12 May: 1 (IV-80); 2 (VII-463); 5 (IV-116); 6 (IV-26); 8 (IV-9); 9 (IV-218); 19 (III-1); 20 (V-20); 21 (VII-406); 22 (IV-48); 25 (VII-66).

ZURICH (Switzerland), Kunsthaus, Vereinigung Zürcher Kunstfreunde, 18 October-10 November: 10 (IX-180).

1968-1969

MILWAUKEE (Wisconsin), Art Center, The Collection of Mrs Harry Lynde Bradley, 25 October 1968-23 February 1969:

27 (VII-510); 77 (VIII-45).
UNITED STATES, travelling exhibition, see WASHINGTON D.C.

WASHINGTON D.C., National Gallery of Art, *Painting in France 1900-1967*; United States, travelling exhibition: NEW YORK, The Metropolitan Museum of Art; BOSTON (Massachusetts), Museum of Fine Arts; CHICAGO (Illinois), The Art Institute of Chicago; SAN FRANCISCO (California), M.H. De Young Memorial Museum: 44 (VII-162).

1969

Ankara, see Cairo. Athens, see Cairo. Buenos Aires, Museo Nacion

BUENOS AIRES, Museo Nacional de Bellas Artes, *109 Obras de Albright-Knox Art Gallery*, 23 October-30 November: 11 (VII-138).

CAIRO, *La Peinture en France de Signac aux surréalistes*, 1-28 February; international travelling exhibition:

TEHERAN, 15 March-15 April; ATHENS, Hilton Hotel Art Gallery, 9 May-6 June; ANKARA; ISTANBUL (Turkey): 7 (VI-104).

CHICAGO (Illinois), The Art Institute of Chicago, *Masterpieces from Private Collections in Chicago*, 12 July-31 August: (VI-12); (VII-60).

ÉPINAL (France), Musée Départemental des Vosges, June-September: (VII-482).

GENEVA, see PARIS.

GENEVA (Switzerland), Jan Krugier, *Les Nabis*, November:

83 (VI-95); 84 (V-107); 85 (VIII-119); 86 (IV-158); 87 (VI-78); 88 (III-37); 90 (V-99).

INTERNATIONAL TRAVELLING EXHIBITION, see CAIRO.

ISTANBUL, see CAIRO.

◆ LONDON, Arthur Tooth & Sons, É. Vuillard 1868-1940, On behalf of Dorton House School for Blind Children, Sevenoaks, Kent, 22 April -17 May:
1 (II-52); 2 (IV-4); 3 (XI-97); 4

1 (II-52); 2 (IV-4); 3 (XI-9/); 4 (VI-70); 5 (VII-323); 6 (VIII-43); 7 (IV-94); 8 (VII-370); 9 (VII-312); 10 (VII-182); 11 (IV-217); 12 (VIII-46); 13 (IX-13); 14 (IV-8); 15 (VII-495); 16 (V-75); 17 (III-48); 18 (VII-299); 19 (IV-85); 20 (VIII-27); 21 (IV-194); 22 (II-128); 23 (IV-30); 25 (VII-286); 26 (X-209); 27 (VI-18); 28 (V-80); 29 (XII-311).

LONDON, O'Hana Gallery, French Paintings and Sculpture of the Nineteenth and Twentieth Centuries, 7 May-19 September:

96 (V-82); 97 (VII-517); 98 (VII-247). LONDON, Arthur Tooth & Sons, *Paris-London*, 20 May-14 June:

5 (IV-191); 22 (VII-190); 26 (XI-250). LONDON, Agnew & Sons, *From the Pre-Raphaelites to Picasso*, 9 June-12 July: 85 (XI-205).

LONDON, Wildenstein, *Pictures from Bristol*, 11 June-18 July: 40 (IX-160).

LONDON, Royal Academy of Arts, From Private Collections in France. French Paintings Since 1900, 30 August-30 November: 156 (VII-224); 157 (XI-86); 158 (X-

LONDON, Tate Gallery, *The Annenberg Collection*, 2 September-8 October: 32 (VII-328).

LONDON, Marlborough Fine Art, European Masters, October: 74 (IV-115); 75 (XI-133); 76 (VII-

LONDON, Lefevre Gallery, XIX & XX Century French Paintings, 20 November-20 December:

18 (IV-75); 19 (IX-143); 20 (XII-312). MANCHESTER, see WATERVILLE.

MEMPHIS (Tennessee), Brooks Museum of Art, The Armand Hammer Collection, 2 October-30 December: 63 (V-63); 64 (VIII-69); 65 (VII-5146)

MINNEAPOLIS (Minnesota), The Minneapolis Institute of Arts, The Past Rediscovered. French Painting 1800-1900, 3 July-7 September: 86 (IV-132).

NEW YORK, Albert Loeb & Krugier, Les Nabis. The Last Years of the Nineteenth Century, 21 May-June:

85 (VI-95); 86 (V-107); 87 (VII-95); 88 (IV-158); 89 (VI-64), not exhibited; 91 (VII-463); 92 (XI-

NEW YORK, Stephen Hahn Gallery, XIX & XX Century Recent Acquisitions, November: (III-67).

OSAKA (Japan), Fujikawa Head Gallery, Exhibition for the Announcement of Remodeling, 8-20 December: 4 (IV-97).

PARIS, Grand Palais, Rétrospective 1910 Le Salon des indépendants de Paris, 1 March-26 April; GENEVA (Switzerland), Petit Palais, Musée d'Art Moderne, 20 May-20 June: 57 (VII-492.5).

PARIS, Robert Schmit, Cent ans de peinture française, 7 May-7 June: 130 (VII-156); 131 (I-57).

PARIS, Bernheim-Jeune, Coup de chapeau à Édouard Vuillard et hommage à K.-X. Roussel, 6-25 June:

15 (VIII-23); 16 (VII-5); 17 (VII-391); 18 (IX-159.2); 19 (IX-159.11); 20 (IX-159.9); 21 (VII-390); 22 (IX-159.7); 23 (IX-159.3); 24 (VII-332); 25 (VII-440); 26 (IX-204); 28 (VII-437); 32 (IX-89); 33 (II-111); 34 (VII-393); 35

PARIS, Palais Galliera, Art et Travail, 28 October-27 November: (VI-92).

PARIS, Alex Maguy, Van Gogh, Vuillard, [...] N. de Staël, 28 October-1 Decem-

unnumbered (IV-216). TEHERAN, see CAIRO.

WATERVILLE (Maine), Colby College Art Museum, Nineteenth and Twentieth Century Paintings from the Smith College Museum of Art, MANCHESTER (New Hampshire), The Currier Gallery of Art: 26 (IV-132).

MONTREAL (Quebec), Musée des Beaux-Arts, Portraits et figures de France, 18 December 1969-18 January 1970; QUEBEC, Musée du Québec, 22 January-15 February 1970: (VII-424).

NEW ORLEANS (Louisiana), Isaac Delgado Museum of Art, Selections from the Collection of Mrs Harry Lynde Bradley, 7 November-28 December 1969; PHOENIX (Arizona), The Phoenix Art Museum, 19 January-22 February 1970: (VIII-45).

PHOENIX, see NEW ORLEANS. OUEBEC, see MONTREAL.

BASLE (Switzerland), Galerie Beyeler, Arp, Bonnard, [...] Utrillo, Vuillard, July-September:

66 (VIII-387); 67 (VIII-265).

JERUSALEM, Israel Museum, Fifth Anniversary, 10 June-20 October: (VIII-31).

LONDON, Waddington Galleries, Works on Paper, 10 March-4 April: (XII-180).

LONDON, O'Hana Gallery, French Paintings and Sculpture of the Nineteenth and Twentieth Centuries, 13 May-19 September:

85 (V-82); 86 (VII-247); 87 (VII-517). LONDON, Wildenstein, Pictures from Southampton, 11 June-18 July: 32 (VI-42).

LONDON, Lefevre Gallery, XIX & XX Century French Paintings, 12 November-19 December:

15 (VII-198); 16 (XII-22). MADISON (Wisconsin), Elvehjem Museum of Art, University of Wisconsin-Madison, 19th and 20th Century Art from Collections of Alumni and Friends. 11 September-8 November: 30 (XI-216).

NEW YORK, Knoedler, The Protean Century 1870-1970, 10-28 February: 63 (II-28).

PARIS, Jean-Claude Bellier, Pour le

60 (VII-227); 61 (VII-249); 126 (VII-80)

PARIS, Orangerie des Tuileries, Maurice Denis:

not in cat. (V-107).

RICHMOND (Virginia), Virginia Museum of Fine Arts, Collector of the Year, 13 February-15 March: (VII-35).

SHEFFIELD (Great Britain), Graves Art Gallery, Local Heritage, April-May: 86 (VIII-82).

TOKYO, Nichido Gallery, Post-Impressionism, 3-22 March:

15 (X-178); 16 (VII-518); 17 (VII-

TOKYO, Nichido Gallery, Corot, [...] Vuillard, 1-15 October: 10 (III-9).

1970-1971

BERKELEY (California), University Art Museum, University of California, Excellence. Art from the University Community, 6 November 1970-9 January 1971: 303 (II-7).

MADRID, see MOSCOW.

Moscow, Pushkin Museum, Works by the Impressionists from French Museums, St. Petersburg (Russia), Hermitage Museum; MADRID, Museo Español de Arte Contemporáneo:

p. 56 (VIII-226.2, 2nd state). NEW YORK, see WASHINGTON D.C., National Gallery of Art.

St. Petersburg, see Moscow.

UNITED STATES, travelling exhibition, see Washington D.C.

WASHINGTON D.C., Smithsonian Institution, The Armand Hammer Collection, 20 March-17 May 1970, United States, travelling exhibition: KANSAS CITY (Missouri), William Rockhill Nelson Gallery of Art, 30 June-2 August 1970; New Orleans (Louisiana), Isaac Delgado Museum of Art, 15 August-20 September 1970; COLUMBUS (Ohio), The Columbus Gallery of Fine Arts, 9 October-1 November 1970; LITTLE ROCK (Arkansas), Arkansas Arts Center, 21 November 1970-12 January 1971; SAN FRANCISCO (California), California Palace of the Legion of Honor, 11 February-14 March 1971; OKLAHOMA CITY (Oklahoma), Oklahoma Art Center, 15 June-11 July 1971; SAN DIEGO (California), Fine Arts Gallery of San Diego, 23 July-5 September

70 (V-63); 71 (VIII-69); 72 (VII-514.6); 73 (VII-167).

WASHINGTON D.C., National Gallery of Art, Selections from the Nathan Cummings Collection, 28 June-11 September 1970; NEW YORK, The Metropolitan Museum of Art, 1 July-7 September 1971: 25 (XI-1).

1970-1972

UNITED STATES, travelling exhibition, see WASHINGTON D.C.

WASHINGTON D.C., American Federation of Arts, 19th & 20th Century Paintings from the Collection of the Smith College Museum of Art; United States, travelling exhibition: WASH-INGTON D.C., National Gallery of Art,

16 May-14 June 1970; HOUSTON (Texas), Museum of Fine Arts, 2 August-13 September 1970; SEATTLE (Washington), Art Museum, 7 October-22 November 1970; KANSAS CITY (Missouri), William Rockhill Nelson Gallery of Art, 20 December 1970-1 February 1971; RICHMOND (Virginia), Virginia Museum of Fine Arts, 28 February-11 April 1971; TOLEDO (Ohio), Museum of Art, 3 October-14 November 1971: DALLAS (Texas). Dallas Museum of Art, 12 December 1971-16 January 1972; ATHENS (Georgia), Georgia Museum of Art, University of Georgia, 13 February-26 March 1972; UTICA (New York), Munson-Williams-Proctor Institute, 23 April-4 June 1972; CLEVELAND (Ohio), The Cleveland Museum of Art, 10 September-22 October 1972: 57 (IV-132).

AMSTERDAM (Netherlands), E.J. van Wisselingh, Maîtres français, XIX et xx° siècles, 3 May-4 June:

36 (VII-249); 37 (VII-321); 38 (VII-251); 39 (VI-15).

CANADA, travelling exhibition, see OTTAWA.

LONDON, O'Hana Gallery, French Paintings and Sculpture of the Nineteenth and Twentieth Centuries, 12 May-18 September: 94 (XII-238).

MARSEILLES, Musée Cantini, Dessins des musées de Marseille, October-December: 164 (VII-521).

NEW YORK, Marlborough Fine Art, Masters of the 20th Century. 85 (XII-255).

NEW YORK, Wildenstein, From Realism to Symbolism. Whistler and His World, 4 March-3 April: PHILADELPHIA (Pennsylvania), Museum of Art, 15 April-23 May: 140 (VI-34).

OTTAWA, Peinture française 1840-1924 Collection de la Galerie nationale du Canada; Canada, travelling exhibition: HALIFAX (Nova Scotia), Dalhousie Art Gallery, Dalhousie University, 23 February-15 March; ST JOHN'S (Newfoundland), Art Gallery, Memorial University of Newfoundland, 20 March -9 April; CHARLOTTETOWN (Prince Edward Island), Confederation Art, Gallery and Museum, 15 April-6 May; FREDERICTON (New Brunswick), Beaverbrook Art Gallery, 10-25 May; QUEBEC, Musée du Québec, 30 May-15 June: 17 (IX-176).

PARIS, Grand Palais, Artistes indépendants, 82° exposition, De Pont-Aven aux

Nabis. Rétrospective, 1888-1903, 16 April-9 May: 107 (I-16); 108 (II-19); 109 (VII-250). PHILADELPHIA, see NEW YORK. TEL AVIV (Israel), Museum of Art, Inaugural Exhibition: not in cat. (VII-247); (VII-517). UNIVERSITY PARK (Pennsylvania), The

of Art, The Nabis, 1-28 February. WORCESTER (Massachusetts), Worcester Art Museum, The Dial Revisited:

Pennsylvania State University, Museum

1971-1972

BREMEN (Germany), Kunsthalle, Maurice Denis; ZURICH (Switzerland), Kunsthaus:

211 (V-107).

CAMBRIDGE (Massachusetts), Fogg Art Museum, Harvard University, Modern Painting, Drawing and Sculpture Collected by Louise and Joseph Pulitzer, 5 November 1971-3 January 1972; HARTFORD (Connecticut), Wadsworth Atheneum, 2 February-19 March: vol. 3: 238 (VIII-145).

CHICAGO, see TORONTO. DUBLIN, see LOS ANGELES. HARTFORD, see CAMBRIDGE.

LONDON, see LOS ANGELES. Los Angeles (California), County Museum of Art, The Armand Hammer Collection, 21 December 1971-27 February 1972; LONDON, Royal Academy of Arts, 24 June-24 July 1972; DUBLIN (Ireland), National Gallery of Ireland, 9 August-1 October 1972: 40 (V-63); 41 (VII-514.6); 42 (VIII-69); 43 (VII-167).

SAN FRANCISCO, see TORONTO.

◆ TORONTO (Ontario), Art Gallery of Ontario, Édouard Vuillard, 1868-1940, 11 September-24 October 1971: SAN FRANCISCO (California), California Palace of the Legion of Honor, 18 November 1971-2 January 1972; CHICAGO (Illinois), The Art Institute of Chicago, 29 January-12 March 1972:

I. (II-7); II. (II-99); III. (IV-4); IV. (II-28); V. (IV-213); VI. (VI-44); VII. (VI-53); VIII. (VII-13); IX. (III-48); X. (VII-123); XI. (VII-138); XII. (VII-542, Toronto); XIII. (VII-365); XIV. (VIII-393); XV. (IX-162); XVI. (XI-224); XVII. (XI-118); XVIII. (XII-171); 1 (I-60); 2 (IV-2); 3 (I-83); 4 (III-46); 6 (III-25, Toronto); 7 (II-27, Chicago); 8 (II-23); 9 (II-24); 10 (VII-39, Toronto); 13 (IV-202); 14 (VI-62); 26 (III-68); 27 (III-69); 28 (VI-103); 29 (IV-217); 31 (VIII-390); 33 (IV-208); 34 (III-67); 35 (IV-79, Chicago); 36 (IV-158); 37 (VII-

(VI-70); 42 (VI-93); 43 (VI-12); 44 (VIII-10); 45 (XII-260); 46 (III-54); 47 (VII-24); 48 (VII-32); 49 (VII-104); 50 (VIII-8); 51 (VII-91); 52 (VII-95); 53 (VI-104); 54 (VIII-61); 55 (VII-60); 56 (VII-119); 57 (VII-406); 58 (VII-168); 59 (VIII-69); 60 (VII-379); 61 (VII-300); 62 (VII-296); 63 (VIII-89); 64 (VIII-145, Chicago); 65 (VII-510); 66 (VII-453); 67 (VII-514.7); 68 (VII-514.8); 69 (VII-514.6); 71 (IX-201); 72 (VII-339); 73 (VIII-251); 74 (VIII-119); 75 (IX-160); 76 (VIII-418); 77 (IX-234); 78 (X-156); 80 (XI-169); 85 (X-233); 86 (XI-42); 88 (XI-167); 91 (XII-95); 100 (XII-83); 101 (XII-219); 102 (XII-124).

ZURICH, see BREMEN.

COPENHAGEN, Statens Museum for Kunst, Maurice Denis. 210 (V-107).

INDIANAPOLIS (Indiana), Museum of Art, Recent Accessions 1966-1972, New Treasures. A Six-Year Retrospective, 19 October-10 December: p. 50 (IV-51).

INNSBRUCK (Austria), Tiroler Landesmuseum Ferdinandeum, Nach 1900 80 Zeichnungen, Pastelle, Aquarelle und Collagen moderner Meister aus dem Besitz des Museums Grenoble. (VIII-166); (X-39).

LONDON, O'Hana Gallery: 91 (VII-517).

LONDON, Arthur Tooth & Sons, Paris-London, 12 April-13 May: 4 (IV-191); 13 (XI-250). LONDON, Fischer Fine Art, A Journey

into the Universe of Art from Courbet and Corot to Bacon, Moore and Lindner, June-July:

89 (II-31); 90 (II-4). LONDON, Fischer Fine Art Gallery, Universe of Art II. A Selection of Important Works by 19th and 20th Century Artists, November-December: 71 (VI-21).

MUNICH (Germany), Haus der Kunst, Weltkulturen und Moderne Kunst. Die Begegnung der Europäischen Kunst und Musik im 19 und 20 Jahrhundert mit Asien, Afrika, Ozeanien, Afro- und Indo-Amerika, 16 June-30 September: 759 (V-39.8); 773 (II-113); 879 (III-40); 880 (IV-119); 883 (II-79); 889 (III-50); 905 (VI-62).

NEW YORK, Knoedler, Old Masters, French Impressionists and Post-Impressionists from the Gallery Collection, 8 January-5 February: 17 (XII-95).

112); 38 (VI-42); 40 (VI-94); 41 NEW YORK, Wildenstein, Faces from the World of Impressionism and Post-Impressionism, 2 November-9 December: 69 (VI-34); 70 (VI-60); 71 (IX-33, 2nd state).

1972-1973

CLEVELAND (Ohio), The Cleveland Museum of Art, Masterpieces from the Solomon R. Guggenheim Museum: pl. 4 (VI-106).

GLASGOW (Great Britain), Art Gallery and Museum, Kelvingrove, Glasgow's European Treasures, December 1972-January 1973: 117 (VI-53).

1973

BIRMINGHAM (Alabama), Museum of Art. French Masters of the Nineteenth Century. Impressionism and Post Impressionism, 10-26 February: (VII-175).

BRASILIA, see TOKYO.

BREMEN (Germany), Kunsthandel Wolfgang Werner, Französische Kunst 1885-1914, 14 November-1 Decem-

unnumbered (IV-126); (VIII-222). BRUSSELS, Musée d'Art Moderne, De Ingres à Paul Delvaux, 17 May-1 July: 150 (V-39.8).

CHICAGO (Illinois), The Art Institute of Chicago, Major Works from the Collection of Nathan Cummings, 20 October-9 December: 25 (X-212).

JAPAN-BRAZIL, travelling exhibition, see Токуо.

KOKURA, see TOKYO.

Kyoto (Japan), Yomiuri Shimbun, Treasured Masterpieces of 19th Century Painting, 15 September-21 October: 42 (X-198).

LAUSANNE (Switzerland), Paul Vallotton, Paul Vallotton 1913-1973, 5 July-8 September: 7 (VIII-11); 10 (VI-65); 15 (VII-93);

17 (VII-113). LONDON, O'Hana Gallery, Paintings and Sculpture of the Nineteenth and Twentieth Centuries, 24 May-15 September:

86 (XII-238); 88 (VII-529). NAGOYA, see TOKYO.

NEW YORK, Wildenstein, Masterpieces in Bloom, 5 April-5 May: 67 (VIII-135); 68 (VIII-128). NEW YORK, Knoedler, July:

14 (XII-95). NEW YORK, Hirschl & Adler, Retrospective of a Gallery. Twenty Years, 8 November-1 December: 86 (III-64).

NEW YORK, Wildenstein, Twelve Years of Collections, 8 November-15 December: unnumbered (VIII-61).

OSAKA, see TOKYO.

• PARIS, Bernheim-Jeune, Vuillard, 5 January-3 March: 1 (I-16); 2 (I-83); 3 (II-19); 4 (IV-55); 5 (IV-57); 6 (IV-172); 7 (VI-93); 8 (V-117); 9 (VII-171); 10 (II-111); 11 (VIII-23); 12 (VII-249); 13 (VII-136); 14 (VII-332); 15 (VII-388), (VII-390); 16 (VIII-133); 17 (VII-391); 18 (VII-434); 19 (VII-393); 20 (IX-89); 21 (VII-386); 22 (IX-15); 24 (VII-440); 25 (VII-437); 26 (IX-204); 27 (IX-159.7); 28 (IX-159.9); 29 (IX-159.2); 30 (IX-159.11); 31 (X-181); 32 (X-57); 33 (XI-197); 34 (XII-88); 35 (XII-171).

PARIS, Galerie Schmit, Tableaux de maîtres français 1900-1955, 16 May-16 June:

62 (VIII-13); 63 (IV-204); 64 (VII-340); 65 (IX-142); 66 (VII-213); 67 (XI-36); not in cat. (V-60).

PAU (France), Musée des Beaux-Arts, L'Autoportrait du XVII siècle à nos jours, April-May:

p. 71 (I-83). RICHMOND (Virginia), Virginia Museum of Fine Arts, French Paintings from the Collection of Mr and Mrs Paul Mel-

unnumbered (VII-176); (XI-161). SHIZUOKA, see TOKYO.

Tokyo, Veno Matsuzakaya Department Store, Museu de Arte de São Paulo Assis Chateaubriand, 5-24 April; Japan and Brazil, travelling exhibition: OSAKA, Matsuzakaya, 26 April-8 May; NAGOYA, Matsuzakaya, 10-22 May; SHIZUOKA, Matsuzakaya, 24 May-5 June; Tokyo, Giuza Matsuzakaya, 7-19 June; KOKURA, Tamaya, 27 June-8 July; Brasilia, Palácio de Itamaraty, 20 November-9 December: 35 (XI-184).

TOKYO, Nichido Gallery, La Féminine, June-July:

13 (IX-92). Токуо, Isetan de Shinjuku Department Store, [Barbizon-Impressionnistes. École de Paris. Grands maîtres du siècle], 6-16 October:

44 (XI-46). TOKYO, Nichido Gallery, [Autour de l'ancienne Collection Edward G. Robinson. Chefs-d'œuvre d'Art moderne français], 20 November-2 December: 23 (IX-92).

WINTERTHUR (Switzerland), Kunstmuseum, Künstlerfreunde um Arthur und Hedy Hahnloser-Bühler. Französische und Schweizer Kunst, 1890 bis 1940, 23 September-11 November: 282 (VI-41); 283 (VI-40); 284 (VIII-21); 285 (VII-48); 286 (VII-202); 287 (VII-484); 288 (VII-256); 289 (VIII-

163); 290 (VIII-291); 291 (VIII-257); 293 (XI-193); 294 (XII-275). ZURICH (Switzerland), Kunsthaus, 50 Jahre Kunsthandelsverband der Schweiz, 15 September-11 November: 52 (IV-215).

1973-1974

BOSTON, see HARTFORD.

BREMEN (Germany), Kunsthalle, Die Stadt, Bild, Gestalt, Vision, Europäische Stadtbilder im 19 und 20 Jahrhundert, 16 November 1973-20 January 1974: 131 (VII-514.7); 132 (VII-514.8).

FRANCE, travelling exhibition, see MAR-SEILLES.

HANOVER, see HARTFORD.

HARTFORD (Connecticut), Wadsworth Atheneum, One Hundred Master Drawings from New England Private Collections, 5 September-14 October 1973; HANOVER (New Hampshire), Hopkins Center Art Galleries, Dartmouth College, 26 October-3 December 1973; BOSTON (Massachusetts), Museum of Fine Arts, 14 December 1973-25 January 1974: 71 (VII-288).

MARSEILLES (France), Musée Cantini, Le Peintre et sa palette, 15 October-5 November 1973; France, travelling exhibition: MONTPELLIER, Musée Fabre, end of November 1973; TOULOUSE, Musée des Beaux-Arts, December 1973; Lyons, Musée des Beaux-Arts, January 1974; PARIS, Musée d'Art Moderne de la Ville de Paris, 6 February-3 March 1974: p. 16 (IV-55).

Токуо, Matsuzakaya Department Store, Masterpieces of European Art. p. 48 (VIII-135).

BELGRADE, Musej Savremene Umetnosti, Od Bonnard do Soulagesa; Yugoslavia, travelling exhibition: ZA-GREB, Moderna Galerija; LJUBLJANA, Moderna Galerija; SKOPIE, Muzej na Sovremenata Umetnost; SARAJEVO, Umjetnicka Galerija Bosne i Hercegovine:

119 (VIII-288).

CHICAGO (Illinois), The Art Institute of Chicago, The Helen Regenstein Collection of European Drawings. 82 (V-110).

HOUSTON (Texas), Museum of Fine Arts, The Collection of John A. and Audrey Jones Beck. Impressionist and Post-Impressionist Paintings. p. 100 (VII-344).

LJUBLJANA, see BELGRADE.

NEW YORK, Bronx County Courthouse, Paris. Places and People. 15 (IV-10); 17 (VI-31); 18 (VII-44).

PARIS, Durand-Ruel, K.X. Roussel. Édouard Vuillard, Vingt-cing Tableaux importants, 20 March-26 April: 14 (XII-83); 15 (X-45); 16 (XI-215); 17 (VIII-415); 18 (VIII-413, 2nd state); 19 (VII-514.7); 20 (VII-514.8); 21 (VIII-393); 22 (VII-513.3); 23 (VII-523); 24 (VIII-339); 25 (XI-

PARIS, Robert Schmit, Portraits français XIX et XX siècles, 15 May-15 June: 57 (VII-401).

PARIS, Alfred Daber, La Joie de peindre, de Corot à Vuillard, June-July: 34 (VII-273); 35 (VII-363); 36 (VII-

SARAJEVO, see BELGRADE. SKOPIE, see BELGRADE.

TOKYO, Wildenstein, Bonnard/Vuillard /K.X. Roussel, 16 May-22 June: 13 (I-43); 14 (I-70); 15 (II-48); 16 (III-47); 17 (IV-65); 18 (VII-321); 19 (VII-384); 20 (IX-15); 21 (VIII-340); 22 (VII-201); 23 (VII-246); 24 (VII-243); 25 (VII-519); 26 (X-34); 27 (XI-55); 28 (XII-356).

TORONTO (Ontario), Marlborough Godard, Masters of the 19th and 20th Centuries, December: 21 (VII-147).

ZAGREB, see BELGRADE.

MILAN (Italy), Palazzo Reale, La Ricerca dell'identità: 8 (VI-66).

PITTSBURGH (Pennsylvania), Carnegie Institute, Celebration, 26 October 1974-5 January 1975: 29 (VII-542).

1975

AMSTERDAM (Netherlands), E.J. van Wisselingh, Maîtres français du XIX et xx siècle, 2 May-6 June: 42 (VIII-415); 43 (XII-22).

BASLE (Switzerland), Galerie Beyeler, Paysages après l'impressionnisme, September-November: 77 (IX-52); 78 (VIII-265).

BRUSSELS, Musées Royaux des Beaux-Arts de Belgique, Bonnard, Vuillard, Roussel, 26 September-30 November: 24 (I-16); 25 (II-25); 26 (IV-213); 27 (IV-55); 28 (V-39.8); 29 (V-97.1); 30 (V-97.4); 31 (V-97.2); 32 (V-97.3); 33 (VII-55); 34 (VII-119); 35 (VII-513.3); 36 (VII-523); 37 (VIII-393); 38 (IX-80); 39 (IX-235); 40 (X-45); 41 (X-181); 42 (XI-118); 43 (XI-119); 44 (XI-117); 45 (XI-116); 46 (XII-83). EDINBURGH (Great Britain), Royal

Scottish Academy, Fashion 1900-1939, 61 (IX-96). LONDON, Victoria and Albert Muse-F6 (VII-173). 6-28 November:

HANOVER (New Hampshire), Hopkins Center, Dartmouth College, 20th Century Paintings, Drawings and Sculpture from the Collection of Claire and Frederick R. Mebel, 6 June-13 July: p. 13 (X-15).

MELBOURNE, see SYDNEY. NEUCHÂTEL (Switzerland), Musée d'Art et d'Histoire, Peintres figuratifs français du XX° siècle, 27 June-12 October: 97 (II-97); 98 (IV-88); 99 (V-13); 100 (IX-75); 102 (VI-87).

NEW YORK, see SYDNEY.

LA ROCHELLE (France), Musée des Beaux-Arts, Dessins du XX^e siècle du musée de Peinture et de Sculpture de Grenoble. (X-39).

St. Tropez (France), Musée de l'Annonciade, Paul Signac et ses amis à Saint-Tropez, from April: 33 (VIII-47); 34 (VIII-249).

SYDNEY (Australia) Art Gallery of New South Wales, Modern Masters. Manet to Matisse. The Museum of Modern Art, New York, 10 April-11 May; MEL-BOURNE (Australia), National Gallery of Victoria, 28 May-22 June; NEW YORK, The Museum of Modern Art, 4 August-1 September: 110 (V-17); 111 (II-27); 112 (IV-212);

CHICAGO, see HOUSTON. GRENOBLE (France), Maison de la Cul-

unnumbered (X-39).

113 (VII-307).

HOUSTON (Texas), Rice Museum, Art Nouveau. Belgium/France, from 25 February: CHICAGO (Illinois), The Art Institute of Chicago: 99 (IV-16).

INDIANAPOLIS (Indiana), Museum of Art, Caroline Marmon Fesler Collection [no cat.]: (IV-51).

LONDON, see SHEFFIELD.

NEW YORK, Wildenstein, Modern Portraits. The Self & Others, 20 October-28 November: 128 (VII-138); 129 (XI-167).

RECKLINGHAUSEN (Germany), Städtische Kunsthausen, Einblicke Ausblicke, 14 May-11 July: (VII-181).

SHEFFIELD (Great Britain), Graves Art Gallery, Samuel Courtauld's Collection of French 19th Century Paintings and Drawings, 10 January-15 February; LONDON, Courtauld Institute Galleries, June-September:

Troyes (France), Hôtel de Ville, À la découverte de la collection Pierre Lévy,

116 (X-32.1); 117 (X-32.2); 118 (XI-

WILLIAMSTOWN (Massachusetts), Sterling and Francine Clark Art Institute, The Collection of Governor and Mrs Herbert H. Lehman, May: (XI-236).

1976-1977

PARIS, Archives Nationales, Hôtel Rohan, Le Parisien chez lui au XIXº siècle, 1814-1914, November 1976-February 1977: 686 (VII-162).

MEMPHIS (Tennessee), Dixon Gallery and Gardens, Gifts of Mr and Mrs Hugo Dixon to Brooks Memorial Art Gallery, extended loan, 22 January 1976-22 January 1978: 14 (VIII-5) [in 1976 cat.]; 19 (VIII-5) [in 1978 cat.].

ANTWERP (Belgium), Galerij Campo, 80 anniversaire Campo, 4-20 Novem-

342c. (VIII-239).

BERNE, Kunstmuseum, Sammlung Hadorn, 25 August-30 October: 133 (V-99).

Bremen (Germany), Kunsthalle: 49 (X-192).

BREMEN (Germany), Kunsthandel Wolfgang Werner, Impressionismus, Pont-Aven, Nabis, Fauves, Skizzen und Bilder à l'hommage de A.W. Heymel, 17 November-end of December: 92 (IV-43).

CAMBRIDGE (Massachusetts), Fogg Art Museum, Harvard University, Master Paintings from the Fogg Collection, 13 April-August: (VIII-246).

FUKUOKA, see **TOKYO**.

LONDON, Lefevre Gallery, Important XIX & XX Century Works on Paper, 31 March-14 May:

53 (VI-46). NEW YORK, The Museum of Modern Art, Ambroise Vollard Éditeur, Prints, Books, Bronzes.

not in cat. (VII-195). NEW YORK, Wildenstein, Treasures from

Rochester Memorial Art Gallery of the University of Rochester, 14 April-28 May:

p. 78 (III-25). OSAKA, see TOKYO.

PARIS, Musée du Louvre (Cabinet des dessins), De Burne-Jones à Bonnard, 28 March-29 May: 107 (X-6); 109 (XII-40).

PARIS, Musée du Louvre (Cabinet des dessins), La Collection Armand Ham-

mer, 30 March-29 May; PARIS, Musée Jacquemart-André, 31 May-25 July: 39 (VII-167); 40 (VIII-69); 41 (V-63).

PARIS, Robert Schmit, Choix d'un amateur, XIX-XX siècles, 11 May-25 June: 79 (VIII-13).

PARIS, Palais de Tokyo [formerly: Musée National d'Art modernel, Le Post-Impressionnisme. Peintures, sculptures, dessins, objets d'art des collections nationales, from 28 June.

TOKYO, Fujikawa Galleries, Masterpieces from 1850 to 1950, 17 January-3 February; OSAKA (Japan), Fujikawa Galleries, 18 February-15 March; FUKUOKA (Japan), Fujikawa Galleries, 30 March-5 April: 14 (VII-201).

1977-1978

JAPAN, travelling exhibition, see TOKYO. ◆ Tokyo, Seibu Museum of Art, Vuillard, 27 August-28 September 1977; Japan, travelling exhibition: KUMAMOTO, Prefectural Museum of Art, 18 November-4 December 1977; HITA, Hita Municipal Museum, 10 December 1977-8 January 1978; SHIMONOSEKI, Daimaru Gallery, 12-24 January 1978; SENDAI, Sendai City Museum, 5 February-26 February; TAKASAKI, Gunma Prefectural Museum of History, 4-26 March; KOCHI, Prefectural Folk Museum, 5-20 April; FUJINOMIYA, Fuji Art Museum: 1 (I-83); 2 (I-16); 3 (I-22); 4 (I-53); 5 (III-46); 6 (II-48); 7 (II-113); 8 (II-135); 9 (II-25); 10 (IV-18); 11 (V-28.1); 12 (V-28.2); 13 (V-3); 14 (II-79); 15 (IV-213); 16 (IV-57); 17 (VI-70); 18 (VI-60); 19 (VI-93); 20 (VII-250); 21 (VII-55); 22 (III-48); 23 (VII-105); 24 (IX-145); 25 (VII-119); 26 (VII-128); 27 (VII-401); 28 (VII-442); 29 (VII-434); 30 (VIII-235); 31 (VII-244); 32 (VII-514.7); 33 (VII-514.8); 34 (VII-523); 35 (IX-156); 36 (VIII-180); 37 (VIII-393); 38 (IX-80); 39 (X-45); 40 (IX-92); 41 (X-181); 42 (X-233); 43 (XI-215); 44 (XI-258); 45 (XII-104); 46 (XII-171); 47 (XII-86); 48 (XI-247); 49 (XII-83); 50 (XII-356); 51 (IX-182); 52 (X-123); 53 (X-122); 54 (X-124); 55 (IX-88); 56 (X-160); 57 (XII-15); 59 (XII-406); 60 (XII-284).

1978

CAMBRIDGE (Great Britain), Fitzwilliam Museum, The Collection of Andrew Gow, 16 May-2 July: (IX-106).

DALLAS (Texas), Dallas Museum of Art, Dallas Collects. Impressionist and Early Modern Masters, 24 January-26 Feb-

52 (IV-82); 53 (VIII-13); 54 (VII-136).

LAUSANNE (Switzerland), Paul Vallotton, Maîtres suisses et français du XIX et du xx siècle, 6 July-16 September: 32 (IV-172).

LIMOGES (France), Musée Municipal de l'Évêché, L'Art moderne, July-Septem-

(VIII-252); (XII-232).

LONDON, National Portrait Gallery, Masterpieces of Modern Portraiture, 8 June-17 September: (X-156).

MARCO-EN-BARCEUL (France), Fondation Anne et Albert Prouvost, Bonnard, 15 April-9 July: 47 (XI-118).

MEMPHIS (Tennessee), The Dixon Gallery and Gardens, Collected in Memphis, 22 January-5 March: 48 (XII-330).

PARIS, Grand Palais, L'Art moderne dans les musées de province, 3 February-24 April: 294 (VIII-178).

PARIS, Orangerie des Tuileries, Donation Pierre Lévy, 16 February-16 April: 271 (X-32.1); 272 (X-32.2).

PARIS, Musée du Louvre, Donation Picasso. La collection personnelle de Picasso, Spring: 38 (IV-161).

PARIS, Robert Schmit, Aspects de la peinture française. XIX -XX siècles, 10 May-30 June:

61 (VII-291); 62 (VII-222).

SEOUL (South Korea), Sejong Cultural Center, Post-Impressionism, 28 April-10 June: 27 (VIII-288); 28 (VII-148).

ST. TROPEZ (France), Musée de l'Annonciade, D'un espace à l'autre, la fenêtre. Œuvres du XX° siècle, 1 July-18 September: 46 (X-160).

WASHINGTON D.C., Adams Davidson Gallery, Bonnard, É. Vuillard, 17 May-22 June: 23 (IV-153); 24 (VII-21); 25 (VI-59);

26 (VIII-57). WASHINGTON D.C., National Gallery

of Art, Small French Paintings from the Bequest of Ailsa Mellon Bruce, from 1 June: p. 92 (V-62); p. 94 (IV-41); p. 96 (IV-

27); p. 98 (IV-21); p. 100 (IV-64); p. 102 (IV-160); p. 104 (VII-187); p. 106 (IV-150); p. 108 (VII-261); p. 110 (VII-274).

◆ Lausanne (Switzerland), Paul Vallotton, Hommage à Édouard Vuillard, 30 November 1978-3 February 1979:

1 (I-44); 2 (IV-68); 3 (VII-491); 4 (I-25); 5 (I-30); 6 (VIII-78); 7 (I-53); 8 (I-86); 9 (VI-65); 10 (VIII-247); 11 (XI-55); 12 (X-34); 13 (VIII-305); 14 (XII-8); 15 (XII-362): 16 (XII-284): 19 (II-58): 21 (I-98); 22 (IV-84); 23 (II-60); 24 (III-14); 26 (X-191); 27 (IX-114); not in cat. (VI-22).

LAUSANNE (Switzerland), Paul Vallotton, Maîtres suisses et français du XIXº et du xx° siècle, 5 April-5 May: 125 (IV-131).

LONDON, Lefevre Gallery, Important XIX & XX Century Paintings, 15 November-15 December: 17 (XI-194).

PARIS, Robert Schmit, Maîtres français XIX -XX siècles, 9 May-10 July: 73 (VIII-94); 74 (VII-340); 75 (VIII-373): 76 (VIII-140).

◆ TOKYO, Galerie Tokoro, Édouard Vuillard, 26 February-17 March: unnumbered (VII-131); (VII-243); (VII-513.3); (IX-15); (VIII-376); (IX-157); (X-181).

VANCOUVER (British Columbia), Art Gallery: (VII-53, 2nd state); (X-172).

1979-1980

Fикиока, see **T**окуо.

LAUSANNE (Switzerland), Paul Vallotton, Un ensemble d'huiles de maîtres suisses et français du XIX et du XX siècle, 6 December 1979-19 January 1980: 40 (V-3); 41 (VII-105); 42 (IV-131).

LONDON, Royal Academy of Arts, Post-Impressionism. Cross-Currents in European Painting, 17 November 1979-16 March 1980:

229 (II-25); 230 (II-19); 231 (II-7); 232 (II-99); 233 (V-17); 234 (III-25); 235 (IV-4); 236 (IV-112); 237 (IV-168); 238 (VII-209); 239 (VIII-126). OSAKA, see TOKYO.

SANTA BARBARA (California), Museum of Art, The Child in Art.

TOKYO, Sunshine Museum, Ukiyo-e Prints and the Impressionist Painters. Meeting of the East and the West, 15 December 1979-15 January 1980; OSAKA (Japan), Municipal Museum of Fine Arts, 22 January-10 February 1980; FUKUOKA (Japan), Art Museum, 15-28 February 1980: II-82 (II-79); 83 (X-98); 84 (VIII-2);

85-90 Colour lithographs.

1979-1981

NEW YORK, The American Fede-

ration of Arts (organiser), Vuillard, Drawings 1885-1930, United States, travelling exhibition (January 1979-January 1981).

BIRMINGHAM (Alabama), Museum of Art, Fifty Years of French Painting. 22 (VII-39).

EDINBURGH (Great Britain), National Gallery of Scotland, French and Scottish Paintings. The Richmond-Traill Collection, 1 August-end of September: 9 (VI-53); 10 (VII-125); 11 (VIII-383); 12 (VII-260).

LAUSANNE (Switzerland), Paul Vallotton, Un ensemble de pastels, d'aquarelles, de gouaches et de dessins de maîtres suisses et français du XIXº et du XXº siècle, 20 March-19 April: 131 (X-183).

◆ LONDON, JPL Fine Arts, É. Vuillard. Drawings, Watercolours and Pastels, Spring:

5 (III-20); 6-10 Aquarelles; 11 (III-13); 15 (IV-84); 20 (IX-114); 23 (IV-76); 24 (VII-250); 25 (X-76); 26 (VIII-336).

LONDON, JPL Fine Arts, Impressionist and Modern Drawings and Watercolours 1859-1962, May-June: 28 (XII-53).

LOS ANGELES (California), County Museum of Art, Coll. A. Hammer, 24 April-31 August:

44 (V-63); 45 (VIII-69); 46 (VII-514.6); 47 (VII-167). ◆ NEW HAVEN (Connecticut), Yale University Art Gallery, The Intimate Vision of Édouard Vuillard, 10 Sep-

tember-26 October: 1 (IV-48); 2 (IV-202); 3 (IV-143); 4 (VI-43); 5 (VII-3); 7 (X-47); 9 (XI-61).

PARIS, La Cave, 17 April-15 July: 33 (II-5); 34 (II-48); 35 (IV-65); not in cat. (IV-59).

PARIS, Daniel Malingue, Maîtres impressionnistes et modernes, 6 November-13 December:

6 (II-45). WASHINGTON D.C., National Gallery of Art, Post-Impressionism. Cross-Currents in European and American Painting 1880-1906, 25 May-1 September: 142 (II-19); 143 (II-25); 144 (II-7); 145 (V-17); 146 (IV-4); 147 (II-99); 148 (III-25); 149 (IV-112); 150 (IV-168); 151 (VII-209); 152 (VII-138).

1980-1981

PARIS, Grand Palais, Cinq années d'enrichissement du patrimoine national (1975-1980), 16 November 1980-2 March 1981: 202-(1). (V-39.1); 202-(2). (V-39.2).

PARIS, Musée du Louvre (Cabinet des dessins), Donations Claude Roger-Marx, 27 November 1980-19 April

49 (V-104); 50 (IX-22); 51 (XII-285).

FUJISAWA, see TOKYO.

LAUSANNE (Switzerland), Paul Vallotton, Un ensemble d'aquarelles, de gouaches, de dessins et de sculptures de maîtres suisses et français du XIXº et du XXº siècle, 2 April-9 May:

126 (X-183); 127 (VIII-49).

LONDON, JPL Fine Arts, Bonnard, Roussel, Vuillard, Spring:

48 (IX-229); 49 (V-3); 50 (VII-105); 52 (XI-24).

♦ MELBOURNE (Australia), Tolarno Galleries, É. Vuillard, Summer-Autumn:

1 (IX-23); 2 (VI-89); 3 (VII-350); 4 (XI-190.1); 5 (VII-99); 6 (II-60); 7 (II-57); 8 (II-49); 9 (II-51); 10 (II-98); 11 (VIII-336).

OSAKA, see TOKYO.

◆ PADDINGTON (Australia), Stadia Graphics Gallery, É. Vuillard, 13 October-7 November: 1 (VI-89); 2 (VII-99); 3 (IX-23); 4 (III-13); 5 (XII-4); 6 (XII-336).

PARIS, Robert Schmit, Regards sur une collection, XIXe-XXe siècles, 13 May-18

84 (VII-504); 85 (I-36); 86 (VII-340). PARIS, Palais de Tokyo, Visages et portraits de Manet à Matisse, from 27 Novem-

(VII-402); (VII-403).

SANDTON (South Africa), Goodman Gallery, Major 19th and 20th Century Watercolours and Drawings, 3-17 Octo-

p. 92 (VI-91); p. 94 (IX-23).

TOKYO, Mitsukoshi Gallery, L'Éclatement de l'impressionnisme, 21 July-3 August; Osaka (Japan), Mitsukoshi Gallery, 18-23 August; FUJISAWA (Japan), Saikaya Gallery, 9-15 September:

87 (III-46); 88 (II-25); 89 (X-148). UNIVERSITY PARK (Pennsylvania), Museum of Art, Pennsylvania State University, Collection of Samuel Gallu, 22 March-24 May: 25 (X-83).

WORCESTER (Massachusetts), Worcester Art Museum, The Dial Arts and Letters in the 1920s. 146 (IV-87).

LAUSANNE (Switzerland), Paul Vallotton, Huiles de maîtres suisses et français du XIXe et du XXe siècle, 3 December 1981-30 January 1982:

55 (VIII-11); 56 (I-25); 57 (VIII-4); 58 (VIII-423); 59 (VI-23); 60 (IV-91).

AMARILLO (Texas), Art Center, Early French Moderns: 26 (VI-12).

BASLE (Switzerland), Galerie Beyeler, Faces and Figures, February-April: 103 (VII-174).

LAUSANNE (Switzerland), Galerie Paul Vallotton, Maîtres suisses et français des XIX' et XX' siècles, 1 April-22 May: 120 (VIII-423); 121 (III-28).

LONDON, Lefevre Gallery, Important XIX & XX Century Works of Art, 2 June-10 July:

23 (VI-105).

PARIS, Paul Prouté, Catalogue 'Papety': 81 (VIII-388).

PARIS, Galerie Schmit, Pour mon plaisir, 12 May-22 July: 103 (I-93); 104 (II-6); 105 (I-15); 106 (VIII-373).

TEL AVIV (Israel), Tel Aviv Museum of Art, Masters of Modern Art, 24 May-9 September 1982: 167 (VII-247); 168 (XII-286).

WARSAW, Muzeum Narodowe, Les Nouvelles Acquisitions du Musée national de Varsovie, 1969-1981:

1982-1983

BIELEFELD, see ZURICH. Bremen, see Zurich.

PARIS, Bibliothèque Nationale, Jean Giraudoux, du réel à l'imaginaire, 7 December 1982-1 March 1983: 216 (XI-254); 221 (XII-126).

SAINT-GERMAIN-EN-LAYE (France). Musée Départemental Maurice Denis 'Le Prieuré', L'Éclatement de l'impressionnisme, 11 October 1982-16 Janu-

51 (III-46); 53 (II-25); 72 (V-54).

TOKYO, Idemitsu Museum, Masterpieces from the Musée du Petit Palais, Paris, 27 November 1982-6 February 1983: 48 (XI-120-4); 49 (XI-120-2)

ZURICH (Switzerland), Kunsthaus, Nabis und Fauves. Zeichnungen. Aquarelle. Pastelle aus Schweizer Privatbesitz, 29 October 1982-16 January 1983; BRE-MEN (Germany), Kunsthalle, 27 February-10 April 1983; BIELEFELD (Germany), Kunsthalle, 8 May-3 July

174 (VI-41); 175 (VII-259); 176 (VII-202); 178 (VII-484); 184 (VIII-291); 187 (X-120).

♦ Bremen (Germany), Kunsthandel Sabine Helms - Graphisches Kabinett, Kunsthandel Wolfgang Wern-

er, Édouard Vuillard und die Nabis, 26 February-16 April: 3 (III-21); 8 (I-99); 9 (IV-43); 10 (II-64); 12 (VIII-271); 21 (XII-390).

◆ LONDON, JPL Fine Arts, É. Vuillard. Portraits and Related Studies in Pencil and Pastel, 24 May-29 July: p. 26 (VIII-50); p. 27 (VII-366); p. 28 (IV-175); p. 29 (I-96); p. 30 (VII-423); p. 31 (VIII-413, 2nd state); p. 33 (IX-115); p. 34 (XI-245); p. 35 (VII-203); p. 39 (XI-106); p. 41 (XII-53).

LONDON, Lefevre Gallery, Important XIX and XX Century Works of Art, 23 November-21 December: 19 (VII-333); 20 (VII-382).

NARA, see TOKYO.

NEW YORK, Salander O'Reilly Galleries, Selections from the Rose Art Museum: (IV-63).

NEW YORK Marlborough Gallery, Masters of the 19th and 20th Centuries, May-June:

51 (VII-147).

◆ NEW YORK, Galerie Felicie, Vuillard Paintings, Pastels, and Drawings, 9 November-9 December [no cat.]:

NEW YORK, Wildenstein, La Revue blanche. Paris in the Days of Post-Impressionism and Symbolism, 17 November-31 December:

p. 88 (III-25); (II-14); (IV-62); (IV-108); (IV-184); (V-92); (VI-71); (VI-44); (VI-60); (VII-34); (VII-166).

OKLAHOMA CITY (Oklahoma), Oklahoma Museum of Art, Impressionism-Post-Impressionism. XIX and XX Century Paintings from the Robert Lehman Collection of The Metropolitan Museum of Art, 23 April-18 July:

p. 86 (IV-105); p. 88 (VI-31). PARIS, Bibliothèque Nationale, 1913, 21 April-mid July:

298 (IX-212). PARIS, Grand Palais, Salon des artistes français 1983 Bonnard, K.X. Roussel,

[...] Vuillard, 2-23 May: 59 (I-79); 60 (III-46); 61 (II-25); 62 (V-54); 63 (VII-119); 64 (VII-151); 65 (VII-401); 66 (VII-434); 67 (VIII-362); 68 (VIII-332, 2nd state); 69 (VII-245); 70 (VIII-380, 2nd state); 71 (VIII-393); 72 (X-142); 73 (IX-88); 74 (X-45); 75 (X-186); 76 (X-26); 77 (X-8); 78 (X-24); 79 (X-7); 80 (X-146); 81 (X-211); 82 (X-139); 83 (XII-15); 84 (XI-120.2); 85 (XI-120.3); 86 (XII-83); 87 (XII-353).

TOKYO, The Nihonbashi Takashimaya Art Gallery, Impressionism and the Modern Vision. Master Paintings from The Phillips Collection; NARA, Prefectural Museum of Art: 53 (VII-39).

WASHINGTON D.C., Garfinckel's Department Store, The Enchantment of Art. Highlights from the Phillips Collection, 17 June-24 December: 39 (VII-21).

CANBERRA, see TOKYO.

JAPAN-AUSTRALIA, travelling exhibition, see Tokyo.

Куото, see Токуо.

LONDON, IPL Fine Arts, Private View, May-July: 39 (I-81); 40 (VI-89); 41 (VII-206).

LONDON, Lefevre Gallery, Important XIX and XX Century Works of Art, 21 June-27 July:

19 (V-33); 20 (VIII-94).

MARLY-LE-ROI-LOUVECIENNES

(France), Musée-Promenade, De Renoir à Vuillard. Marly-le-Roi, Louveciennes, leurs environs..., 22 March-24 June: 29 (XI-120.2); 87 (XI-120.1); 105 (XII-338). OSAKA, see TOKYO.

ROCHESTER (New York), Memorial Art Gallery, Artists of La Revue Blanche, 22 January-15 April:

74 (III-25); 75 (IV-207); 76 (VIII-18); 77 (VI-43); 78 (VI-34); 79 (VII-13); 80 (VI-65); 81 (VI-106); 82 (VII-138); 83 (VII-336); 84-108 Drawings, Watercolours and Prints.

ROME, Debussy e il simbolismo, Accademia di Francia, April-June: 63 (V-97-4)

TOKYO, Takashimaya, The Impressionists and the Post-Impressionists from the Courtauld Collection, University of London; Japan and Australia, travelling exhibition: Kyoto, Takashimava; OSAKA, Takashimaya; CANBERRA, Australian National Gallery: 100 (IX-96).

WINTERTHUR (Switzerland), Kunstmuseum, Experimental Sammlung II, 17 June-26 August: p. 22 (VII-214).

1984-1985

New Haven, see Washington D.C. WASHINGTON D.C., National Gallery of Art, The Folding Image. Screens by Western Artists of the Nineteenth and Twentieth Centuries, 4 March-3 September 1984; NEW HAVEN (Connecticut), Yale University Art Gallery, 11 October 1984-6 January 1985: 7 (VI-101).

◆ LONDON, JPL Fine Arts, Édouard Vuillard. Paintings, Pastels and Drawings, 30 January-4 April: Cover (I-81); 1 (I-25); 2 (II-48); 4 (II-118); 5 (VII-105); 6 (VII-519);

7 (IX-79); 8 (IX-23); 9 (VII-421); 11 (III-22); 12 (IX-116); 15 (IX-74); 16 (X-119); 17 (IX-78); 20 (XII-388): 21 (XI-150): 24 (XII-75); 25 (XII-305).

LONDON, Thomas Gibson Fine Arts, Paper, 4 June-12 July: p. 18 (II-5).

LONDON, Connaught Brown, Aspects of Post-Impressionism, 18 June-30 July: 14 (XII-305); 15 (XI-138); 16 (XI-

LONDON, Lefevre Gallery, Important XIX and XX Century Works of Art, 20 June-27 July: 19 (I-6).

MELBOURNE (Australia), Tolarno Galleries, Édouard Vuillard, K.-X. Roussel, July-August; SYDNEY (Australia), Holdsworth Contemporary Galleries, September:

30 (VIII-319); 31 (II-118); 32 (VII-366); 34 (XII-103); 35 (VIII-159); 36 (I-81); 37 (XI-249); 38 (II-48); 39 (VII-519); 40 (XII-53); 41 (II-103); 42 (X-119); 43 (IX-225); 45 (II-61).

PARIS, Robert Schmit, De Corot à Picasso, 10 May-20 July:

58 (IV-99); 59 (VII-215); 60 (XII-81). PARIS, Didier Imbert Fine Art, Tableaux XIX et XX siècles, 23 May-26 July: 17 (IV-60).

SALZBURG (Austria), Galerie Salis, Bonnard, Vuillard, 24 July-15 September: 13 (I-96); 14 (III-22); 16 (II-42); 17 (IV-85); 19 (IV-174); 20 (VI-89); 21 (IX-116); 22 (VII-105); 23 (VII-421); 24 (VII-547); 25 (VII-216); 29 (IX-23); 30 (XII-211); 31 (XII-395).

SYDNEY, see MELBOURNE.

1985-1986

HIROSHIMA, see SHINIUKO. KOBE, see SHINIUKO.

NEW BRUNSWICK (New Jersey), The Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey, The Circle of Toulouse-Lautrec. An Exhibition of the Work of the Artist and of his Close Associates, 17 November 1985-2 February 1986:

172 (III-20); 173 (III-25); 177 (VI-73); 178 (VII-34).

SAINT-GERMAIN-EN-LAYE (France), Musée Départemental Maurice Denis 'Le Prieuré', Le Chemin de Gauguin, genèse et rayonnement, 7 October 1985-2 March 1986: 120 (V-39.8); 415 (II-52).

SHINJUKO (Japan), Odakyu Department Store, Retrospective of modern Paris, 27 September-27 October 1985; HIROSHIMA (Japan), Museum of Art,

2 November-15 December 1985;

KOBE (Japan), Hyogo Prefectural Museum of Modern Art, 6 January-11 February 1986: p. 136 (IX-224).

WASHINGTON D.C., Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Selections from the Collection of Marion and Gustave Ring. 17 October 1985-12 January 1986: 50 (II-2).

1986

NEW YORK, Acquavella, XIX and XX Century Master Drawings and Watercolors, 30 April-10 June: 6 (V-106).

NEW YORK, Bruton Gallery, Impressions, Autumn:

Couv. (VII-421); p. 14 (II-48); p. 15 (I-96); p. 16 (XII-388); p. 17 (XII-131); p. 18 (X-235).

PARIS, Robert Schmit, Maîtres français XIX -XX siècles, 7 May-19 July: 64 (I-15); 65 (I-93); 66 (VII-266); 67 (XI-234).

SAN ANTONIO (Texas), Marian Koogler McNay Art Museum, The Illusionist, 14 September-19 October: (XI-190.1); (XI-190.2).

1986-1987

LONDON, JPL Fine Arts, Private View, 4 November 1986-30 January 1987: 52 (II-103); 54 (IV-135); 57 (VIII-

LONDON, Thomas Gibson Fine Art, 19th & 20th Century Masters and Selected Old Masters, June-July: p. 18 (III-5); p. 20 (VII-209). LONDON, Browse & Darby, British &

French Paintings and Drawings, 24 June-1 August: 43 (VII-448). PARIS, Robert Schmit, 25e exposition

maîtres français XIX -XX siècles, 6 May-63 (IV-99); 64 (VII-213).

de Paris, Paris 1937. L'art indépendant, 12 June-30 August:

PARIS, Musée d'Art Moderne de la Ville

144 (XI-120.2); 145 (XI-253). PHILADELPHIA (Pennsylvania), Wood-

mere Art Museum, The Ella May Fell Collection, September: 33 (VII-53, 2nd state); 34 (X-172).

1987-1988 LONDON, JPL Fine Arts, Private View, 17 November 1987-29 January 1988: 52 (II-46); 55 (XII-356).

PARIS, Musée d'Orsay, 1913 Le Théâtre des Champs-Élysées, 27 October 1987-24 January 1988: 182 (IX-221.1); 183 (IX-212); 185

(IX-221.2); 186 (IX-221.4); 189 (IX-221.7); 190 (IX-221.6).

UNITED STATES, travelling exhibition, see Washington D.C.

WASHINGTON D.C., International Exhibitions Foundation, Impressionist & Post-Impressionist Masterpieces. The Courtauld Collection; United States, travelling exhibition: CLEVELAND (Ohio), The Cleveland Museum of Art, 14 January-8 March 1987; NEW YORK, The Metropolitan Museum of Art, 4 April-21 June 1987; FORT WORTH (Texas), Kimbell Art Museum, 11 July-27 September 1987; CHICAGO (Illinois). The Art Institute of Chicago, 17 October1987-3 January 1988; KANSAS CITY (Missouri), Nelson-Atkins Museum of Art, 30 January-3 April 1988: 47 (IX-96).

LAUSANNE (Switzerland), Paul Vallotton, Maîtres suisses et français des XIX et XX siècles, 17 March-23 April: 85 (XII-381).

LAUSANNE (Switzerland), Paul Vallotton, 1913-1988 Exposition anniversaire, 23 June-3 September: 130 (VI-56); 131 (VII-508).

◆ LONDON, JPL Fine Arts, Édouard

Vuillard. Paintings, Pastels, Watercolours and Drawings, 16 February-15 April: Cover (IX-145); 1 (IV-174); 2 (VII-245); 3 (X-171); 4 (XII-115); 5 (X-235); 6 (VIII-320); 7 (II-56); 8 (II-61); 10 (II-41); 11 (III-55); 13 (VII-547); 15 (XII-380); 16 (XII-388); 17 (XII-403); 18 (IX-78); 19 (XI-244); 21 (XII-416); 22 (XII-

LONDON, Thomas Gibson Fine Art, 19th and 20th Century Masters and Selected Old Masters, June-July: p. 30 (V-41).

LUCERNE (Switzerland), Kunstmuseum Luzern, Von Matisse bis Picasso. Hommage an Siegfried Rosengart, 19 June-11 September: 86 (IX-195)

MARSEILLES (France), Musée Cantini et Centre de la Vieille Charité, L'Art moderne à Marseille. La collection du musée Cantini, 9 July-19 September: p. 92-93 (VII-521).

MARTIGNY (Switzerland), Fondation Pierre Gianadda, Les Trésors du musée de São Paulo. De Manet à Picasso, 2 July-6 November: p. 248 (IV-3); p. 252 (XI-184); p. 256

(IX-224). NEW BRUNSWICK (New Jersey), The Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New

Jersey, The Nabis and the Parisian Avant-Garde.

136-174: works by Vuillard including 156 (III-1); 157 (V-30).

PARIS, Grand Palais, Le Japonisme; Tokyo, National Museum of Western

p. 289 (IV-78).

PARIS, Jean-Claude Bellier, Œuvres choisies XIX'-XX' siècles, Summer-Autumn:

65 (VIII-332, 2nd state); 66 (X-122), (X-123), (X-124); 67 (XI-95); 68 (XI-PARIS, Huguette Berès, Peintures et

dessins des XIXº et XXº siècles, Autumn: unnumbered (II-52); (V-54); (IV-124); (VII-59); (VIII-182); (X-79). SAN ANTONIO (Texas), Marion Koogler McNav Art Museum, May-July:

TOKYO, see PARIS.

1988-1989

(IX-233).

LONDON, JPL Fine Arts, Private View, 23 November 1988-27 January 1989: 39 (VII-105); 41 (X-69); 42 (XII-147).

ALBSTADT, see AMSTERDAM.

AMSTERDAM (Netherlands), Rijksmuseum Vincent van Gogh, Jan Verkade, 11 March-21 May; QUIMPER (France), Musée des Beaux-Arts, 23 June-18 September; ALBSTADT (Germany), Städtische Galerie, 30 September-3 December: 96 (VII-298).

HACHIOJI (Japan), Murauchi Museum of Art, Peintures françaises. De Millet à Braque, 25 July-27 August 1989: 51 (VIII-147); 52 (XI-215).

◆ KATONAH (New York), The Katonah Gallery, The Intimate Eye of Édouard Vuillard, 14 May-6 August: 1 (I-6); 2 (I-95); 3 (I-60); 4 (IV-108); 5 (IV-62); 6 (IV-138); 7 (VII-34); 8 (VI-64); 9 (VI-71); 10

(VIII-267); 11 (XI-158). LAUSANNE (Switzerland), Paul Vallotton, Édouard Vuillard, 22 June-2 September:

1 (VI-65); 2 (X-1); 3 (IX-132); 4 (VI-47); 5 (VII-448); 6 (VII-113); 7 (VII-93); 8 (VII-245); 9 (I-96); 10 (XI-249); 11 (VIII-319); 12 (X-69); 13 (VII-421); 14 (VIII-320); 17 (XII-381); 28 (XI-251); 29 (XII-410); 34 (IX-225); 42 (II-56)

LONDON, Willima Beadleston, The Askin Collection, 30 March-13 April; NEW YORK, Coe Kerr Gallery, 25 April-17 May:

unnumbered (I-76); (IX-10).

LONDON, JPL Fine Arts, Private View, 23 May-14 July:

39 (IV-58); 40 (X-55); 42 (XII-9).

NEW YORK, see LONDON.

NEW YORK, Shepherd Gallery, The Julian Academy, Spring: 70 (I-84).

◆ PARIS, Jean-Claude Bellier, Édouard Vuillard. Le chemin de la création, 25 May-24 June: unnumbered: L'Illusionniste (XI-190.1), (XI-187), (XI-190.2); Maquettes pour les Anabaptistes (XI-116 to XI-119); Le Télégramme

QUIMPER, see AMSTERDAM.

SAINT LOUIS (Missouri), Art Museum, Impressionism. Selections from Five American Museums. 85 (IX-201).

1989-1990

(XII-66).

◆ HOUSTON (Texas), The Museum of Fine Arts, The Intimate Interiors of Édouard Vuillard, 18 November 1989-29 January 1990; WASHING-TON D.C., The Phillips Collection, 17 February-29 April; BROOKLYN (New York), The Brooklyn Muse-

um, 18 May-30 July: 1 (I-97); 2 (I-82); 3 (I-77); 5 (II-21); 6 (II-24); 8 (II-104); 9 (VII-24); 10 (IV-11); 11 (IV-17); 12 (IV-12); 15 (IV-48); 16 (IV-138); 17 (IV-49); 18 (IV-9); 19 (II-108); 20 (IV-3); 21 (IV-78, Houston and Washington D.C.); 24 (IV-143); 27 (IV-116); 28 (IV-132); 29 (IV-60); 30 (IV-59); 31 (IV-51); 33 (IV-153); 34 (IV-133); 35 (IV-18); 36 (IV-2); 37 (II-99); 38 (IV-4); 43 (IV-23, Houston and Washington D.C.); 44 (IV-202); 45 (IV-159); 46 (IV-160); 49 (II-2); 51 (VII-39); 52 (VII-43); 54 (IV-90); 55 (IV-112, Brooklyn); 56 (IV-75); 57 (IV-134); 58 (IV-147); 59 (IV-62); 60 (IV-63); 61 (IV-64); 62 (IV-27, Brooklyn); 64 (IV-26); 65 (IV-70); 67 (IV-150); 68 (IV-189); 69 (IV-211); 70 (VII-122); 71 (VII-123); 72 (VII-126); 73 (VII-21); 74 (IV-44); 75 (IV-108); 76 (IV-122); 77 (VII-38); 78 (VII-104); 80 (VI-43); 81 (VI-60); 82 (VI-48); 87 (V-96.1); 90 (VI-44); 91 (VI-32); 92 (VI-71); 93 (VI-41). not in cat. (I-76); (II-3); (V-20, Brooklyn); (IV-208); (V-96.3, Brooklyn); (V-96.4, Brooklyn); (IV-218); (IV-194, Washington D.C. and Brooklyn).

1989-1991

PHILADELPHIA (Pennsylvania), Museum of Art, Masterpieces of Impressionism & Post-Impressionism. The Annenberg Collection, 21 May-17 September 1989; United States, travelling exhibition: WASHINGTON D.C., National Gallery

of Art, 6 May-5 August 1990; Los 1990-1991 ANGELES (California), County Museum of Art, 16 August-11 November; NEW YORK, The Metropolitan Museum of Art, May-September 1991: p. 110 (V-96.2); p. 114 (VII-328). UNITED STATES, travelling exhibition,

1990

see PHILADELPHIA.

◆ Cuiseaux (France), Maison Lapillonne, 34 rue Saint-Thomas, Un hommage à Édouard Vuillard, 2-23 December:

frontispiece (I-83); p. 9 (I-75); p. 12 (III-25); p. 17 (I-15, I-16, I-85); p. 18 (II-21, II-104); p. 19 (II-135, IV-99); p. 20 (IV-57, IV-78); p. 21 (IV-3); p. 22 (IV-4); p. 23 (IV-16, IV-112); p. 24 (IV-132); p. 25 (V-96.1); p. 26 (V-32); p. 27 (V-28.1, V-28.4, V-28.5); p. 28 (V-39.3 to V-39.5); p. 29 (V-39.6, V-39.8); p. 30-31 (V-97.1 to V-97.4); p. 33 (III-1, IV-36); p. 34 (IV-2); p. 35 (III-33).

◆ GLASGOW (Great Britain), William Hardie, Édouard Vuillard (1868-1940). A Small Tribute to a Great Master, 14-24 November: 17 (XII-131); 25 (IX-225); 27 (VIII-319); 28 (X-69); 29 (VIII-320); 30 (XI-249); 31 (VIII-44); 32 (XII-218); 33 (IV-146); 34 (VII-164); 35 (IX-188).

LONDON, Thomas Gibson Fine Art, 19th & 20th Century Masters, May-July: p. 10 (I-58); p. 12 (VII-137); p. 14 (XII-126).

Paris, Didier Imbert Fine Art, 20 ans de passion (collection Alain Delon), Spring:

vol. peintures: 11 (III-65); 12 (IV-139). PARIS, Robert Schmit, 25 ans d'expositions maîtres français XIX'-XX' siècles, 10 May-18 July:

73 (IV-43); 74 (IV-154); 75 (VII-213). PARIS, Huguette Berès, Au temps des Nabis, 29 May-20 July:

94 (II-25); 95 (II-68); 97 (II-52); 98 (II-14); 99 (V-24); 100 (IV-50); 102 (V-32.1 to V-32.4); 103 (V-29); 104 (V-30); 106 (V-107); 107 (IV-109); 108 (IV-139); 111 (IV-56); 112 (VI-15); 114 (V-54); 115 (VIII-141.1); 116 (IV-179); 117 (VI-11); 118 (VI-24); 119 (IV-124); 120 (VII-59); 121 (VI-118); 122; 123 (VII-287); 124 (VII-30); 126 (VI-98); 132 (VI-30).

PARIS, Jean-Claude Bellier, Polyptyques et Paravents. Un siècle de création 1890-1990, 14 June-20 July:

p. 36 (V-32.1 to V-32.4). PARIS, Daniel Malingue, Maîtres impressionnistes et modernes, 25 October-22 December: 7 (IV-20).

BARCELONA, see LYONS. IAPAN, travelling exhibition, see TOKYO. LONDON, see WASHINGTON D.C.

◆ Lyons (France), Musée des Beaux-Arts, Vuillard, 19 September-19 November 1990; BARCELONA (Spain), Fundació Caixa de Pensions, 4 December 1990-27 January 1991; NANTES (France), Musée des Beaux-Arts, 15 February-20 April: 2 (I-16); 3 (I-75); 6 (I-85, Lyons

and Nantes); 7 (II-25); 8 (II-28, Lyons and Barcelona); 25 (III-5); 26 (III-1, Lyons and Barcelona); 27 (II-3); 28 (VI-19); 29 (II-14); 32 (V-33); 33 (III-25); 34 (IV-2, Lyons and Barcelona); 35 (II-2); 36 (IV-99); 41 (V-28.1 to V-28.5), Lyons only; 42 (V-32.1 to V-32.4); 43 (V-30, Lyons); 44 (IV-9, Lyons and Nantes); 45 (IV-78, Lyons and Nantes); 52 (IV-120); 53 (IV-218); 54 (IV-136, Lyons and Nantes); 55 (III-69, Lyons and Barcelona); 56 (V-104, Lyons and Barcelona); 57 (IV-159, Lyons); 58 (IV-133, Lyons); 59 (V-95, Lyons and Nantes); 65 (VI-9, Lyons and Nantes); 66 (IV-216); 67 (VI-54); 68 (VI-38, Lyons); 69 (VI-47); 70 (VI-92, Lyons and Barcelona); 71 (VII-3); 72 (V-111); 73 (VI-40, Lyons and Barcelona); 74 (VI-73); 88 (VII-118); 89 (VI-104, Lyons and Barcelona); 90 (VIII-11); 91 (VIII-8, Lyons); 92 (VIII-2); 93 (VIII-10, Lyons); 94 (VII-42); 95 (VII-122, Lyons and Nantes); 96 (VII-181); 97 (VII-396); 98 (VII-148); 99 (VII-162, Lyons and Nantes); 100 (VII-138); 101 (VII-406); 102 (X-148); 103 (VIII-98, Lyons and Nantes); 104 (VIII-129); 105 (VII-124); 107 (V-103); 109 (VIII-126, Lyons); 110 (VIII-163, Lyons); 111 (VII-403, Lyons and Nantes); 112 (VII-402, Lyons and Nantes); 113 (VII-391, Lyons and Barcelona); 114 (VII-379); 116 (VIII-195); 117 (VIII-226.2, 2nd state); 119 (VII-214, Lyons and Barcelona); 120 (VII-514.7), (VII-514.8); 121 (VIII-263, Nantes); 122 (VII-424); 123 (VIII-257, Lyons and Barcelona); 124 (VIII-288, Lyons and Nantes); 125 (VIII-332, 2nd state); 126 (IX-197, Lyons); 126bis (IX-177, Lyons and Barcelona); 127 (VIII-419, Lyons and Barcelona); 128 (VIII-418, Lyons and Barcelona); 129 (VIII-413, 2nd state, Lyons); 130 (IX-235, Lyons and Nantes); 131

(X-45); 132 (X-39); 133 (X-35,

Lyons); 134 (X-24), Barcelona and Nantes only; 136 (XI-95); 137 (XI-169); 138 (XI-31); 139 (XI-187); 140 (XI-190.1); 141 (XI-190.2); 142 (XI-189); 144 (XI-167); 146 (XI-252); 147 (XI-253); 148 (XI-255); 149 (XI-229); 150 (XI-116); 151 (XI-119); 152 (XI-117); 153 (XI-118); 155 (XII-201); 156 (XII-359, Lyons); 158 (XII-275, Lyons and Barcelona); 161 (XII-104); 162 (XII-116); 163 (XII-171); 164 (XII-135, Lyons and Barcelona); 165 (XII-140, Lyons and Barcelona).

MONTREAL, see WASHINGTON D.C. NANTES, see LYONS.

NIIGATA, see TOKYO.

NORTH AMERICA-JAPAN-GREAT BRITAIN, travelling exhibition, see WASHINGTON D.C.

OSAKA, see TOKYO.

PARIS, Musée d'Orsay, De Manet à Matisse. Sept ans d'enrichissements au musée d'Orsay, 12 November 1990-10 March 1991:

p. 142 (II-19); p. 143 (II-79).

SHIMONOSEKI, see TOKYO. TOKYO, Parthénon Tama, Gauguin et les Nabis, 31 October-2 December 1990; Japan, travelling exhibition: NIIGATA, Daiwa, 2-15 January 1991; OSAKA, Navio Museum, 8 March-7 April 1991; SHIMONOSEKI, Municipal Museum, 12 April-12 May 1991: XVII-1 (V-99); XVII-2 (VIII-147); XVII-3 (VIII-373); XVII-4 (X-25);

XVII-5 (XI-209). WASHINGTON D.C., National Gallery of Art, The Passionate Eye. Impressionist and Other Master Paintings from the Collection of Emil G. Bührle, Zurich; 6 May-15 July 1990; travelling exhibition: MONTREAL (Quebec), Musée des Beaux-Arts, 3 August-14 October 1990; YOKOHAMA (Japan), Museum of Art, 2 November 1990-13 January 1991; LONDON, Royal Academy of Arts, 1 February-9 April 1991: 72 (III-50); 73 (VII-212).

YOKOHAMA, see WASHINGTON D.C.

LAUSANNE (Switzerland), Paul Vallotton, Maîtres suisses et français des XIXe et XXe siècles, 3 July-7 September: 88 (VII-113); 89 (VII-93); 90 (VII-

LONDON, see SALZBURG.

PARIS, Robert Schmit, Maîtres français XIX -XX siècles, 15 May-18 July: 38 (V-58); 39 (IV-178); 40 (XII-182); not in cat. (IV-43); (V-74).

◆ SALZBURG (Austria), Galerie Salis, É. Vuillard, 9 March-14 April; LON-DON, JPL Fine Arts, 9 May-30 June: 1 (I-26); 2 (II-48); 3 (V-26); 4 (IV-97); 5 (II-118); 6 (V-11); 7 (IV-135); 8 (III-3); 9 (VII-380); 10 (VII-358); 11 (VII-366); 12 (VIII-159); 13 (VII-421); 14 (VII-348); 15 (VII-203); 16 (VII-488); 17 (X-82); 18 (VII-478); 19 (X-171); 20 (XI-86); 21 (XI-249); 22 (XI-224); 25 (II-103); 27 (III-22); 28 (III-13); 31 (II-95); 32 (II-96); 33 (II-56); 34 (II-61); 35 (XI-138); 36 (VIII-391); 38 (IX-78); 39 (VII-547); 40 (X-165); 41 (IX-225); 43 (XII-147); 44 (VIII-173); 46 (XII-78); 48 (XII-39); 50 (XII-215).

WINTERTHUR (Switzerland), Kunstmuseum, Das Gloriose Jahrzehnt. Französische Kunst 1910-1920 aus Winterthures Besitz, 22 January-1 April: p. 102 (VII-214); p. 103 (VIII-257); p. 104 (IX-27); p. 105 (XI-193).

1991-1992

AMSTERDAM (Netherlands), see GLAS-COW

• GLASGOW (Great Britain), Art Gallery and Museum, Vuillard, 7 September-20 October 1991; SHEFFIELD (Great Britain), Graves Art Gallery, 26 October-18 December 1991; AMSTERDAM (Netherlands), Van Gogh Museum, 9 January-8 March 1992:

1 (I-15); 2 (II-48); 3 (II-96); 4 (III-13); 6 (III-1); 8 (II-106); 9 (II-14); 11 (IV-84); 12 (II-65); 13 (IV-4); 14 (II-118); 15 (II-108); 16 (III-51); 17 (V-3); 22 (V-59); 23 (V-95); 27 (VI-42); 28 (VI-54); 30 (IV-58); 32 (VI-66); 33 (IV-128); 34 (VI-69); 35 (VI-53); 49 (VI-45); 50 (VII-112); 51 (VIII-10); 52 (VII-92); 53 (VII-171); 54 (VII-181); 55 (VIII-8); 56 (VII-43); 57 (VII-91); 58 (VII-125); 59 (VII-346); 60 (VII-173); 61 (VII-90); 63 (VII-297); 64 (VII-380); 65 (VII-260); 67 (VIII-126); 68 (VIII-159); 70 (VII-399); 71 (VIII-180); 72 (VII-379); 73 (IX-10); 74 (VIII-326); 76 (VIII-320); 77 (VIII-276); 78 (IX-96); 81 (IX-42); 82 (IX-162); 83 (IX-155); 84 (IX-160); 85 (VIII-384); 87 (IX-109); 88 (X-39); 89 (X-133); 90 (XI-196); 94 (XI-41); 95 (XI-158); 96 (XI-86); 97 (XI-167); 99 (XII-338).

SHEFFIELD, see GLASGOW.

1992

· BERLIN, Kunsthandel Wolfgang Werner, Édouard Vuillard. Intérieurs et paysages de Paris, 20 March-30 May: 2 (II-3); 3 (IV-110); 4 (IV-59); 5

(VIII-115); 6 (VIII-281); 7 (VII-

514.7); 8 (VII-514.8); 9 (X-119); 10 (IX-212); 11 (X-26); 12 (XI-223).

BOSTON (Massachusetts), Museum of Fine Arts, Prized Possessions. European Paintings from Private Collections of Friends of the Museum of Fine Arts, Boston, 17 June-16 August:

156 (VII-195); 157 (VII-333);158 (XI-126).

LAUSANNE (Switzerland), Galerie Paul Vallotton, Maîtres suisses et français des XIX et XX siècles, Summer: 63 (VIII-120); (VIII-200).

NEW YORK, The Museum of Modern Art, The William S. Paley Collection, 2 February-7 May:

82 (IV-144); 83 (II-16); 84 (IV-155). PARIS, Didier Imbert Fine Art, Henry Moore Intime, 2 April-24 July: (IV-115); (V-94); not in cat. (VIII-193).

1992-1993

LAUSANNE (Switzerland), Fondation de L'Hermitage, De David à Picasso. Chefs-d'œuvre du musée de Grenoble, 16 October 1992-21 March 1993: 40 (X-39).

GIFU (Japan), The Museum of Fine Arts, Tournant de la peinture, 4 February-21 March: 176 (IV-218).

LONDON, The Lefevre Gallery (Alex Reid & Lefevre Ltd.), Important XIX & XX Century Paintings, 10 November-3 December: 12 (VII-137).

PARIS, Musée d'Orsay, 1893, l'Europe des peintres, 22 February-23 May: 48 (IV-119); 49 (IV-132).

PARIS, Musée du Louvre, Copier Créer. De Turner à Picasso, 300 œuvres inspirées par les maîtres du Louvre, 26 April-26

18 (XI-169); 19 (XI-173); 20 (XI-179.2); 22 (XI-172); 23 (XI-179.1).

1993-1994

BARBIZON (France), Galerie Triade, Côté cour, côté jardin, 20 November 1993-20 January 1994.

Bremen (Germany), Kunsthandel Wolfgang Werner, Rippl-Rónai le Nabi hongrois' und seine Freunde Bonnard, [...] Vuillard, 18 November 1993-29 January 1994: 72 (VI-57).

MIYAZAKI, see TOKYO. PARIS, see ZURICH.

TOKYO, Isetan Museum of Art, Masterpieces from the National Galleries of Scotland, 22 October-30 November 1993; MIYAZAKI (Japan), The Museum and Cultural Institutions of Miyazaki Prefecture, 14 January-13 February 1994; YOKOHAMA (Japan), Sogo Museum of Art, 23 February-10 April 1994:

52 (VII-164); 53 (VII-125). **У**ОКОНАМА, see ТОКУО.

ZURICH (Switzerland), Kunsthaus, Die Nabis Propheten der Moderne, 28 May-15 August 1993; PARIS, Grand Palais, then transferred to Musée d'Orsay, Nabis, 1888-1900, 21 September 1993-3 January 1994: 142 (II-3, Zurich); 143 (II-25); 144

(II-79); 145 (II-19); 146 (II-123, 52 (IX-233). Paris); 147 (IV-10), not to Musée d'Orsay; 149 (IV-3), not to Musée 1995-1997 d'Orsay; 150 (IV-4); 153 (II-135); 154 (V-17); 155 (IV-44); 156 (IV-70); 157 (IV-75); 158 (V-28.1 to V-28.5, Paris); 159 (I-28, Zurich); 160 (IV-78); 161 (IV-99); 162 (IV-132); 163 (IV-143); 164 (IV-108); 165 (IV-90); 166 (IV-138); 167a (V-39.4, Paris); 167b (V-39.3, Paris); 167c (V-39.5, Paris); 167d (V-39.1, Paris); 167e (V-39.2, Paris); 167f (V-39.8); 168 (V-38, Zurich); 169 (IV-159); 170 (IV-213); 171 (V-96.3); 172 (V-96.1); 173 (IV-218, Zurich); 174 (IV-215); 175 (VI-54);

Zurich); 181 (VIII-2); 217 (V-32.1 to V-32.4); 218 (V-95); 231 (III-1); 234 (III-5); 235 (III-25).

1994 BERLIN, Kunsthandel Wolfgang Werner, Die Nabis. Bonnard, [...] Vuillard, Toulouse-Lautrec, 4 February-16 April. CHIBA (Japan), Sogo Museum of Art, Still Life Painting from the Museum of Fine Arts, Boston, 2 April-8 May; NARA (Japan), Sogo Museum of Art, 15 May-

176 (VI-53, Zurich); 177 (VI-44,

Paris); 178 (VII-39); 179 (VI-104), not

to Musée d'Orsay; 180 (VIII-8,

19 June; YOKOHAMA (Japan), Sogo Museum of Art, 26 June-28 August: 42 (IX-139).

EDINBURGH (Great Britain), National Gallery of Scotland, Monet to Matisse. Landscape Painting in France, 1874-1914, 11 August-23 October: p. 195 (VII-118).

LONDON, Thomas Gibson Fine Art, 19th and 20th Century Masters and Selected Old Masters, 1994: p. 18 (VII-200).

NARA, see CHIBA. PARIS, Galerie Schmit, Maîtres français XIX -XX siècles, 4 May-12 July: 59 (IV-154); 60 (VIII-140). **У**ОКОНАМА, see **С**НІВА

1994-1995

ROME, Palazzo delle Esposizioni, Eredità dell'Impressionismo 1900-1945 La realtà interiore, 15 December 1994-28 February 1995:

12 (V-111); 13 (VII-396); 14 (VIII-129); 15 (VII-424); 16 (IX-3); 17 (XI-118); 18 (VIII-329); 19 (XII-201).

MONTREAL (Quebec), Musée des Beaux-Arts, Paradis perdus, l'Europe symboliste, 8 June-15 October: 461 (IV-218); 462 (V-32. 1 to V-32. 5). SAN ANTONIO (Texas), Museum of Art, Five Hundred Years of French Art, 8 April-20 August:

WINTERTHUR (Switzerland), Villa Flora, Aus der Sammlung Arthur und Hedy Hahnloser-Bühler, 7 July 1995-16 February 1997:

94 (VI-40); 95 (VII-202); 96 (VII-256); 97 (VII-484); 98 (VIII-163); 99 (XI-193); 100 (XII-275).

MEMPHIS (Tennessee), Dixon Gallery and Gardens, Dixon Gallery and Gardens Anniversary Exhibition, 4 October-1 December: (VIII-5).

◆ STUTTGART (Germany), Kunsthaus Bühler, Ausstellung Édouard Vuillard, Gemälde, Pastelle, Zeichnungen, 1 June-27 July:

(I-26); (I-69); (II-12); (II-61); (II-103); (IV-97); (V-88); (V-91); (IV-195); (VII-366); (VII-380); (VIII-319); (VIII-320); (IX-36); (IX-78); (XI-138); (X-171); (XI-249); (XI-62); (XII-39); (XII-215).

ZURICH (Switzerland), Kunsthaus, Zürcher Kunstgesellschaft, Jahresbericht. 6 (VII-449).

1996-1997

MONTPELLIER (France), Musée Fabre, La Collection du XX siècle du musée Fabre, 19 December 1996-9 February 1997: (XII-59).

PARIS, Musée d'Orsay, De l'impressionnisme à l'Art nouveau, acquisitions du musée d'Orsay 1990-1996, 16 October 1996-5 January 1997: 221 (VIII-393).

1997

BRUSSELS, Palais des Beaux-Arts, The Art of Collecting. 20th Century Art in Dutch Museums, 26 February-25 May: 140 (IX-195)

LONDON, The Lefevre Gallery, Important XIX & XX Century Works of Art, 1-18 December: 22 (VII-268).

1997-1998

WINTERTHUR (Switzerland), Villa Flora, Die Sehnsucht nach dem Paradies, Französische Landschaftsmalerei, 1880 bis 1930, 28 February 1997-28 June 1998:

45 (VIII-21); 46 (VIII-2); 47 (VIII-163).

1998

FLORENCE (Italy), Palazzo Corsini, *Il Tempo dei Nabis*, 28 March-28 June; MONTREAL (Quebec), Musée des Beaux-Arts, *Le Temps des Nabis*, 20 August-22 November:

Florence: 5 (III-5); 6 (II-3); 7 (III-46); 8 (II-25); 9 (IV-160); 10 (II-135); 29 (III-31);

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MONTREAL, see FLORENCE.

MUNICH (Germany), Kunsthalle, *Picasso Collectionneur*, 30 April-16 August: 84 (IV-161).

1998-1999

FRANKFURT (Germany), Städelsches Kunstinstitut und Städtische Galerie, Innenleben, die Kunst des Interieurs. Vermeer bis Kabakov, 24 September 1998-10 January 1999: 84 (VIII-11).

1999

NICE (France), Musée des Beaux-Arts Jules Chéret, *De Signac à Kisling, le legs Ethel Messiah*, from 17 September: 8 (XI-166).

TEL AVIV (Israel), Tel Aviv Museum of Art, Van Gogh to Picasso, The Moshe and Sara Mayer Collection: 28 (IV-191); 29 (VII-2); 30 (VIII-13); 31 (IX-179).

1999-2000

BILBAO, see SAN FRANCISCO.

DALLAS, see SAN FRANCISCO.

PARIS, Bibliothèque Nationale de France, *Marcel Proust, l'écriture et les arts*, 9 November 1999-6 February 2000:

152 (IV-137); 221 (VIII-393).

SAN FRANCISCO (California), San Francisco Museum of Modern Art, *The Artist and the Camera. Degas to Picasso*, 2 October 1999-4 January 2000; DALLAS (Texas), Dallas Museum of Art, 1 February-7 May 2000; BILBAO (Spain), Fundación del Museo Guggenheim, 12 June-10 September 2000:

401 (VII-58); 402 (II-2); 403 (IV-153); 404 (IV-99); 405 (IV-143); 414 (VI-53); 418 (VII-104); 421 (VII-136).

WINTERTHUR (Switzerland), Villa Flora, Intime Welten, das Interieur bei den Nabis, 28 January 1999-23 March 2000:

37 (IV-90); 38 (VI-40); 39 (VI-41); 40 (VII-48); 41 (VII-256); 42 (VII-202); 43 (VII-484); 44 (VIII-163); 45 (VIII-291); 46 (XI-193); 47 (XII-275).

2000

MONTREAL (Quebec), Musée des Beaux-Arts, *De Boucher à Vuillard,* dessins de maîtres français de la collection de madame Marjorie Bronfman, 18 May-3 September: 2 (XII-199).

PARIS, Galerie Nationale du Grand Palais, 1900, 14 March-26 June: 77 (V-97.1 to V-97.4).

PARIS, Musée d'Orsay, De Cézanne à Giacometti, une grande donation aux musées de France, 17 October-19 November:

23 (II-127); 24 (VII-86); 25 (IX-76); 26 (VII-4); 27 (VI-44).

2000-2001

LAUSANNE, see ST. TROPEZ.

MONTREAL (Quebec), Musée des Beaux-Arts, *Hitchcock et l'art, coinci*dences fatales, 16 November 2000-18 March 2001; PARIS, Musée National d'Art Moderne, 6 June-24 September 2001:

(II-100); (IV-114); (VI-61); (III-67); (XII-95).

PARIS, see MONTREAL.

Paris, Musée du Louvre, *D'après l'antique*, 16 October 2000-15 January 2001:

251 (X-233).

ST. TROPEZ (France), Musée de l'Annonciade, Édouard Vuillard. La porte entrebâillée, 1 July-1 October 2000; LAUSANNE (Switzerland), Musée Cantonal des Beaux-Arts, 14 October 2000-7 January 2001:

1 (I-26, St. Tropez); 2 (I-83); 3 (I-15); 4 (I-58); 6 (II-3); 7 (III-47, Lausanne); 8 (III-15); 9 (IV-15, St. Tropez); 11 (II-128); 12 (IV-62); 13 (IV-78); 14 (IV-60, Lausanne); 15 (IV-36); 16 (IV-99); 17 (IV-146); 18 (V-107, Lausanne); 19 (IV-108); 20 (IV-120, Lausanne); 21 (IV-115); 22 (V-58, Lausanne); 23 (V-74); 24 (IV-79); 25 (IV-218); 26 (VI-116); 27 (VI-39, Lausanne); 28 (VI-54, Lausanne); 29 (VI-73, Lausanne); 30 (VI-96); 31 (VI-66, Lausanne); 32 (VI-41, Lausanne); 33 (V-112); 34 (V-111); 35 (VII-28, Lausanne); 36 (VII-102); 37 (III-69, Lausanne); 38 (VII-132); 39 (VIII-11, Lausanne); 40 (VIII-2, Lausanne); 41 (VII-122); 42 (VII-48, Lausanne); 43 (VII-181); 44 (VII-51); 45 (VII-118, Lausanne); 46 (VII-260); 47 (VII-196, Lausanne); 48 (VIII-51); 49 (VIII-40, Lausanne); 50 (VIII-55); 51 (VII-381, St. Tropez); 52 (VII-148); 53 (VIII-115, Lausanne); 54 (VII-162); 55 (VII-202, Lausanne); 56 (VII-214, Lausanne); 57 (VIII-98); 58 (IX-37); 59 (IX-175, Lausanne); 60 (VII-396); 61 (VII-401); 62 (VII-391); 63 (VIII-195, Lausanne); 64 (VII-379, Lausanne); 66 (VIII-178); 67 (VII-424); 68 (VIII-255); 69 (VIII-326, Lausanne); 70 (VIII-332); 71 (VIII-393); 72 (XI-97); 73 (IX-159.1, Lausanne); 74 (IX-222); 75 (X-35); 76 (X-100, Lausanne); 77 (X-142); 78 (X-156); 79 (X-73); 80 (X-214, Lausanne); 81 (X-24, Lausanne); 83 (X-230); 84 (XI-158, Lausanne); 85 (XI-190.2); 86 (XI-190.1); 87 (XI-117); 88 (XI-55, Lausanne); 89 (XI-252, Lausanne); 90 (XI-256, Lausanne);

2001

CHICAGO (Illinois), The Art Institute of Chicago, Beyond the Easel. Decorative Painting by Bonnard, Vuillard, Denis and Roussel, 1890-1930, 25 February-16 May; NEW YORK, The Metropolitan Museum of Art, 26 June-9 September:

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79 (VII-516.2, New York); 80 (IX-

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New York); 83 (X-102, New York); 84

• MUNICH (Germany), Neue

Pinakothek, Édouard Vuillard. Les

tasses noires. Arbeiten auf Papier,

1903-1928, 30 May-12 August

2001; HAMBURG (Germany),

Hamburger Kunsthalle, 23 Novem-

2 (VII-9); 3 (VIII-40); 4 (VIII-97);

5 (VII-544); 6 (XI-97); 7 (IX-212);

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ber 2001-27 January 2002:

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2001-2002

NEW YORK, see CHICAGO.

◆ Paris, Bellier, Édouard Vuillard, 'Le Silence me garde', 12 November-31 December 2002; NEW YORK, Berry-Hill Galleries, 21 January-8 March 2003:
2 (I-34); 3 (I-15); 4 (I-44); 5 (II-32); 6 (II-3); 7 (V-26); 8 (V-24); 9 (IV-72); 10 (IV-140); 11 (IV-183); 12 (V-85); 13 (VI-15); 14 (IV-178); 15 (X-79); 16 (IV-216); 17 (VII-

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2002-2004

• WASHINGTON, National Gallery of Art, Édouard Vuillard, 19 January-20 April 2003; MONTREAL, The Montreal Museum of Fine Arts, 15 May-24 August 2003; PARIS, Grand Palais, 23 September 2003-4 January 2004; LONDON, Royal Academy of Arts, 31 January-18 April 2004:

1 (I-97); 2 (IV-2); 3 (II-2); 4 (II-3); 5 (II-7); 6 (II-25); 8 (II-19); 10 (II-28); 11 (II-121); 12 (II-104); 14 (II-72); 15 (II-30); 16 (II-79); 18 (II-120); 19 (II-130); 20 (II-21); 21 (II-123); 22 (II-125); 25 (II-108); 26 (II-135); 27 (II-106); 28 (II-27); 29 (V-1); 30 (V-2); 31 (V-17); 32 (V-62); 34 (V-88); 35 (III-46); 36 (III-47); 37 (III-25); 49 (III-5); 57 (III-32); 58 (III-31); 59 (III-38); 62 (III-50); 63 (V-104); 64 (V-112); 65 (V-110); 76 (II-99); 77 (IV-27); 78 (IV-79); 79 (IV-3); 80 (IV-18); 81 (IV-51); 82 (IV-48); 83 (IV-52); 84 (IV-78); 85 (IV-112); 86 (IV-143); 87 (IV-119); 88 (IV-122); 89 (IV-132); 90 (IV-133); 92 (IV-134);

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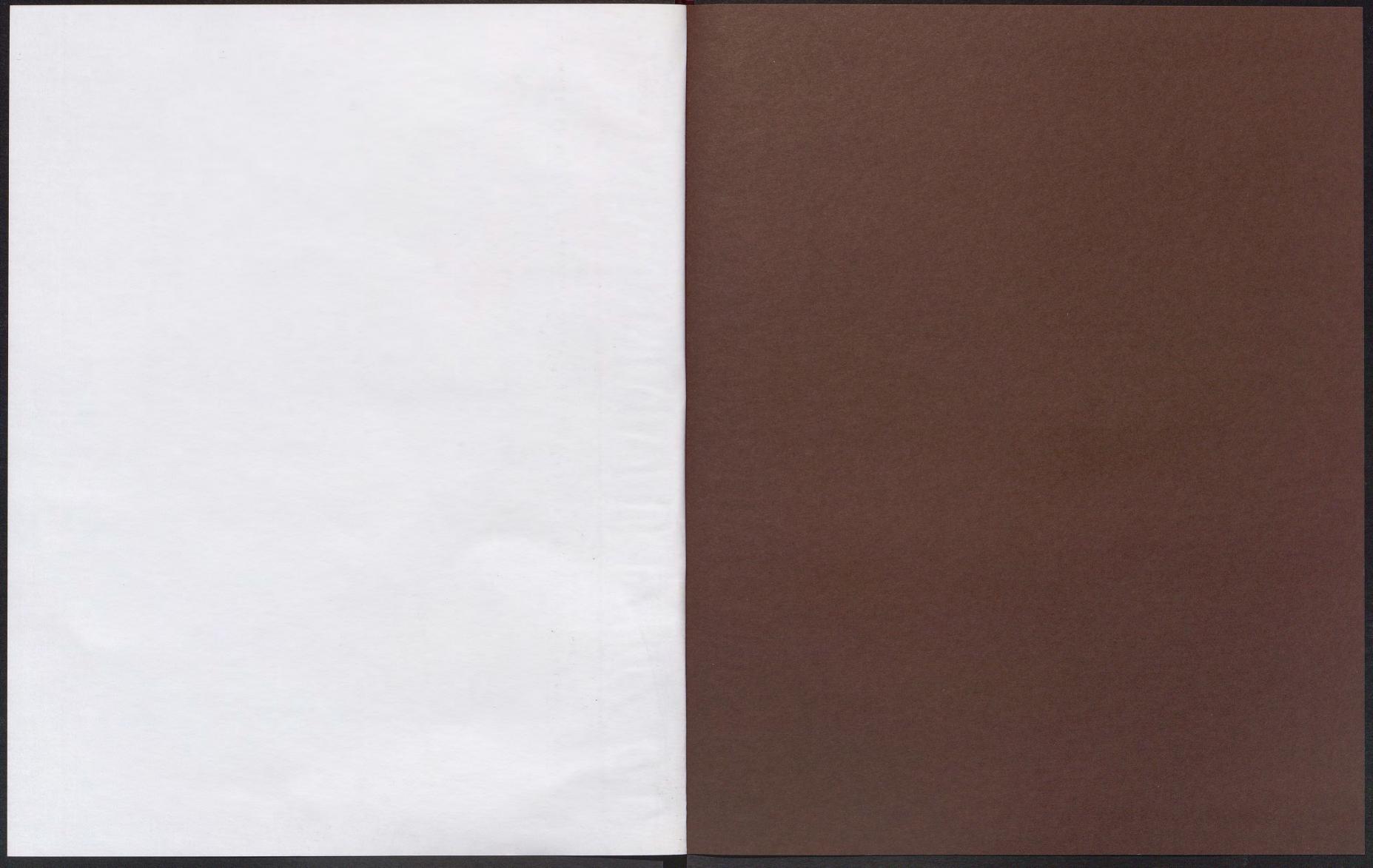
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The authors

Antoine Salomon is the son of Jacques, a direct descendant of the Vuillard-Roussel family, who first began the process of producing a catalogue raisonné for the artist upon his death. Throughout his life, he accumulated unique documentation (photographs, preparatory drawings, autobiographical notes, bibliographical details) on the art and creative life of the painter, thanks to which Guy Cogeval was able to draft this critical catalogue.

Guy Cogeval has been the director of the Musée des Beaux-Arts of Montreal since 1998.

A former resident of the Académie de France in Rome, professor at the École du Louvre, chief heritage curator and director of the Musée des Monuments Français from 1992 to 1998, he was curator for the following exhibitions: Debussy and Symbolism (Rome, 1984), Vuillard (Lyons, Barcelona, Nantes, 1990), the Maurice Denis retrospective in 1994, Paradise lost: Symbolism in Europe (Montreal, 1995), the Years of the Nabis (Florence and Montreal, 1998) and, more recently, Hitchcock and Art (Paris, Montreal, 2001). He is also chief curator of the major retrospective Vuillard (Washington, Montreal, Paris, London, 2003-2004).